Gaetano Donizetti

Don Pasquale

RICORDI
OPERA VOCAL SCORE SERIES

RICORDI

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GAETANO DONIZETTI

DON PASQUALE

A Comedy in 3 Acts
by
Giovanni Ruffini

English Version by
Phyllis Mead

1st Performance — Teatro Italiano, Paris —
January 3, 1843

132875

RICORDI

Characters

DON PASQUALE ..... *Bass*

ERNEST, His Nephew ..... *Tenor*

DR. MALATESTA ..... *Baritone*

NORINA ..... *Soprano*

NOTARY ..... *Bass*

Servants and Maids

A Butler, a Hairdresser, a Milliner

The Action takes place in Rome.

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1 Ouverture

ACT ONE

8 Son nov'ore *(Nine o'clock)*—MALATESTA, DON PASQUALE.

24 Prender moglie! *(Getting married!)*—DON PASQUALE, ERNEST.

43 So anch'io la virtù magica *(I know how much a glance can do)*—NORINA.

48 Pronta io son *(I'll play the part)*—MALATESTA, NORINA.

ACT TWO

75 Cercherò lontana terra *(I shall find some distant country)*—ERNEST.

84 Via, da brava *(Don't be frightened)*—DON PASQUALE, MALATESTA, NORINA.

93 Fra da una parte, et cetera . . . *(Party of the first part, et cetera)*—DON PASQUALE, MALATESTA, ERNEST, NORINA.

ACT THREE

151 I diamanti, presto, presto *(Bring the bracelet and the bonnet)*—CHORUS.

155 Signorina, in tanta fretta *(You are leaving in quite a flurry)*—DON PASQUALE, NORINA.

173 Qualche nota di cuffie *(Here's a bill from her seamstress)*—DON PASQUALE.

175 Che interminabile andirivieni! *(Whoever saw such a battling and bustling?)*—CHORUS.

186 Cheti, cheti, immantinente *(Softly, softly we will hasten)*—DON PASQUALE, MALATESTA.

206 Com' è gentil *(How soft and light)*—Serenade—ERNEST.

214 Tornami a dir che m'ami *(Only to know you love me)*—Nocturne—ERNEST, NORINA.

217 Rondò and Finale.

DON PASQUALE

Vietata la fotocopiatura ai sensi di legge

Comedy in Three Acts
by
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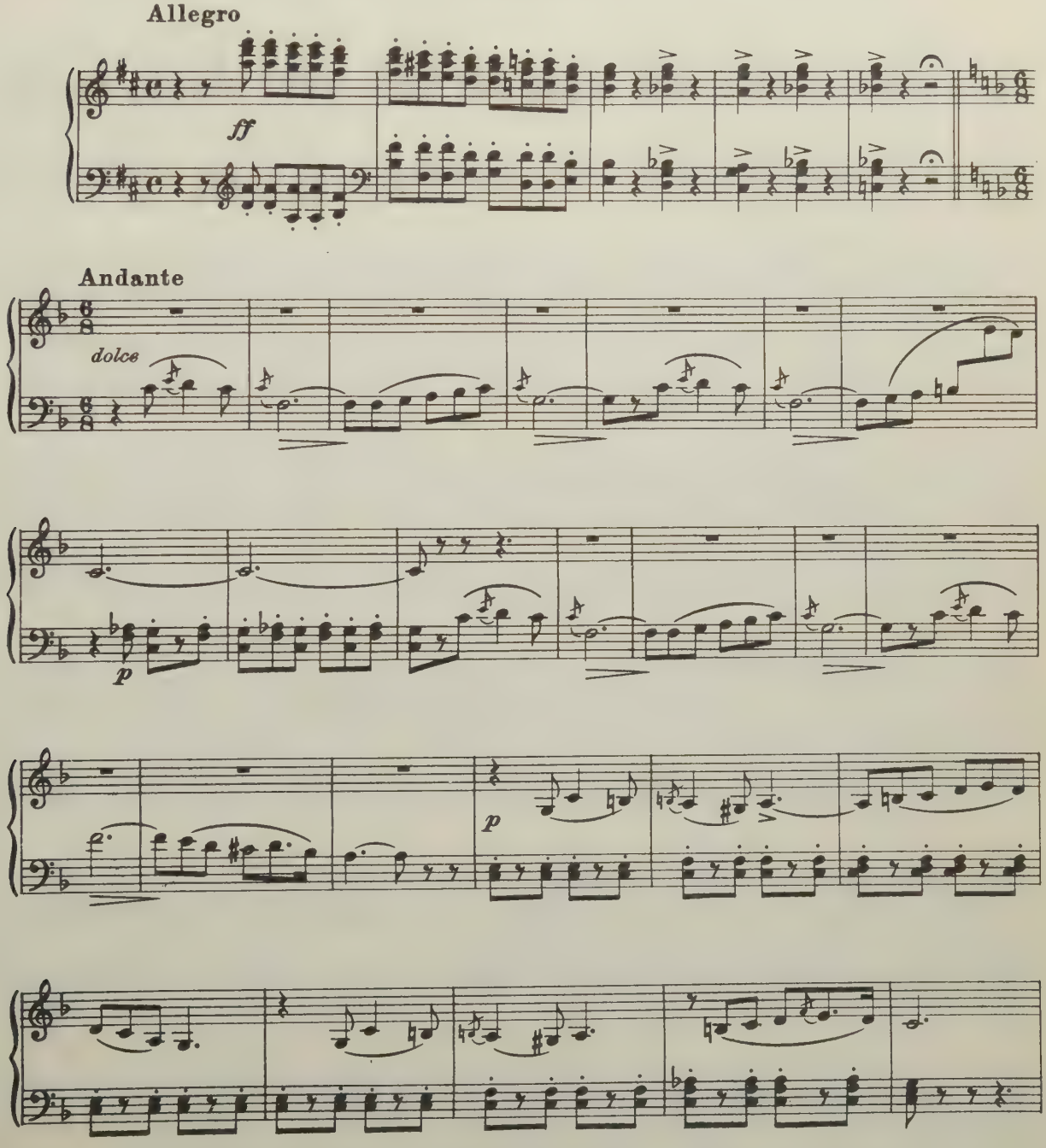
GAETANO DONIZETTI

Sinfonia



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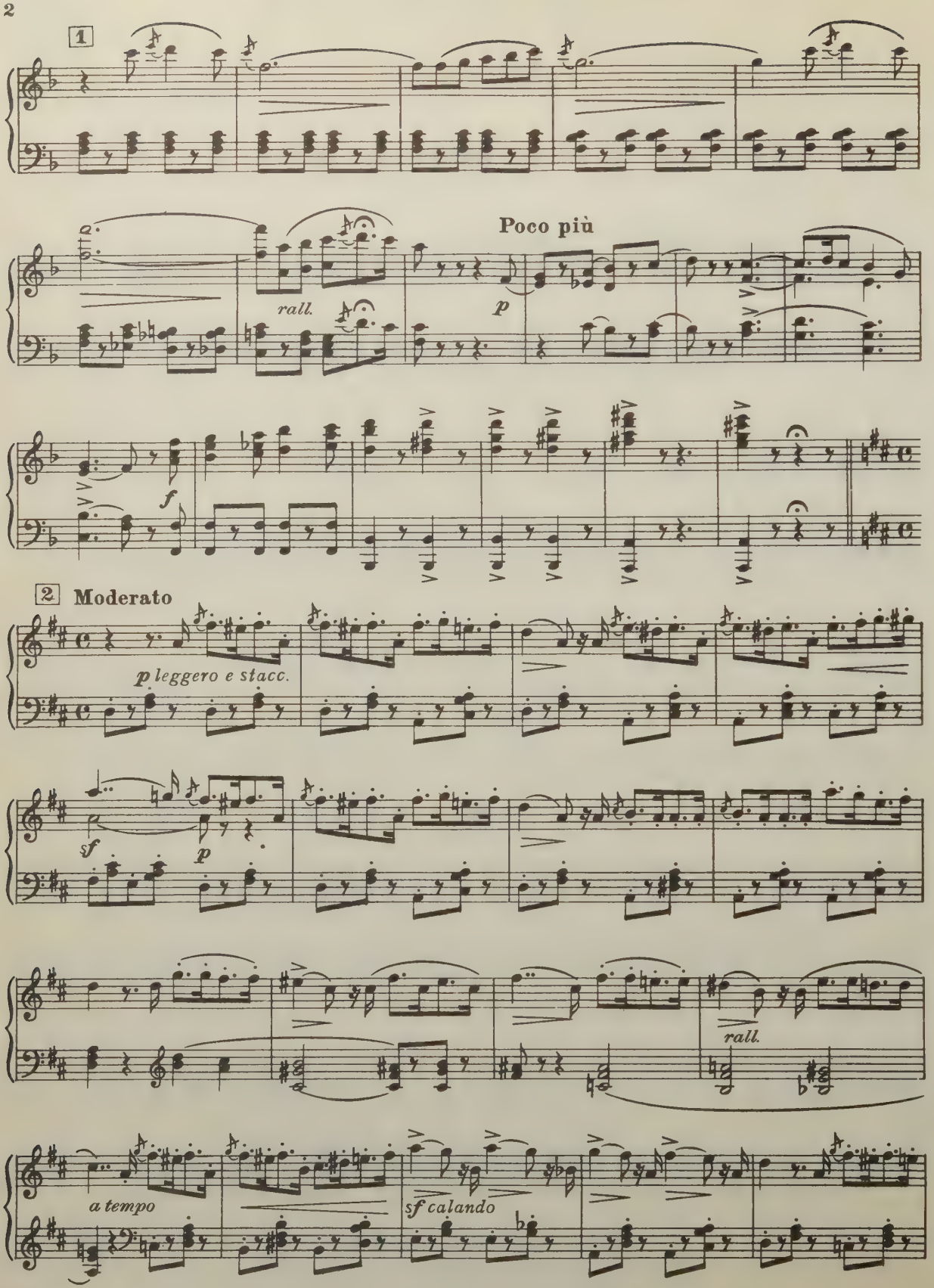
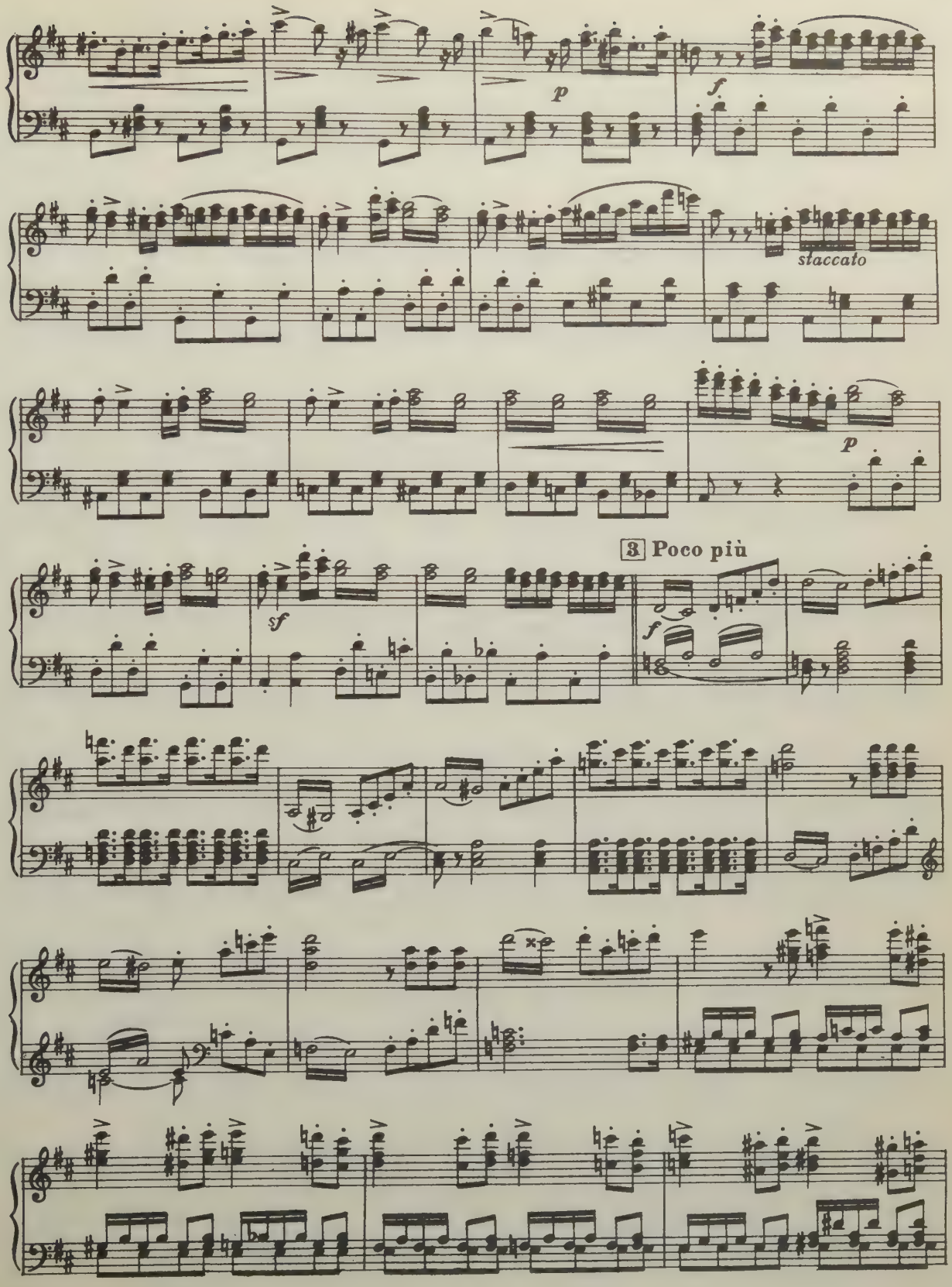
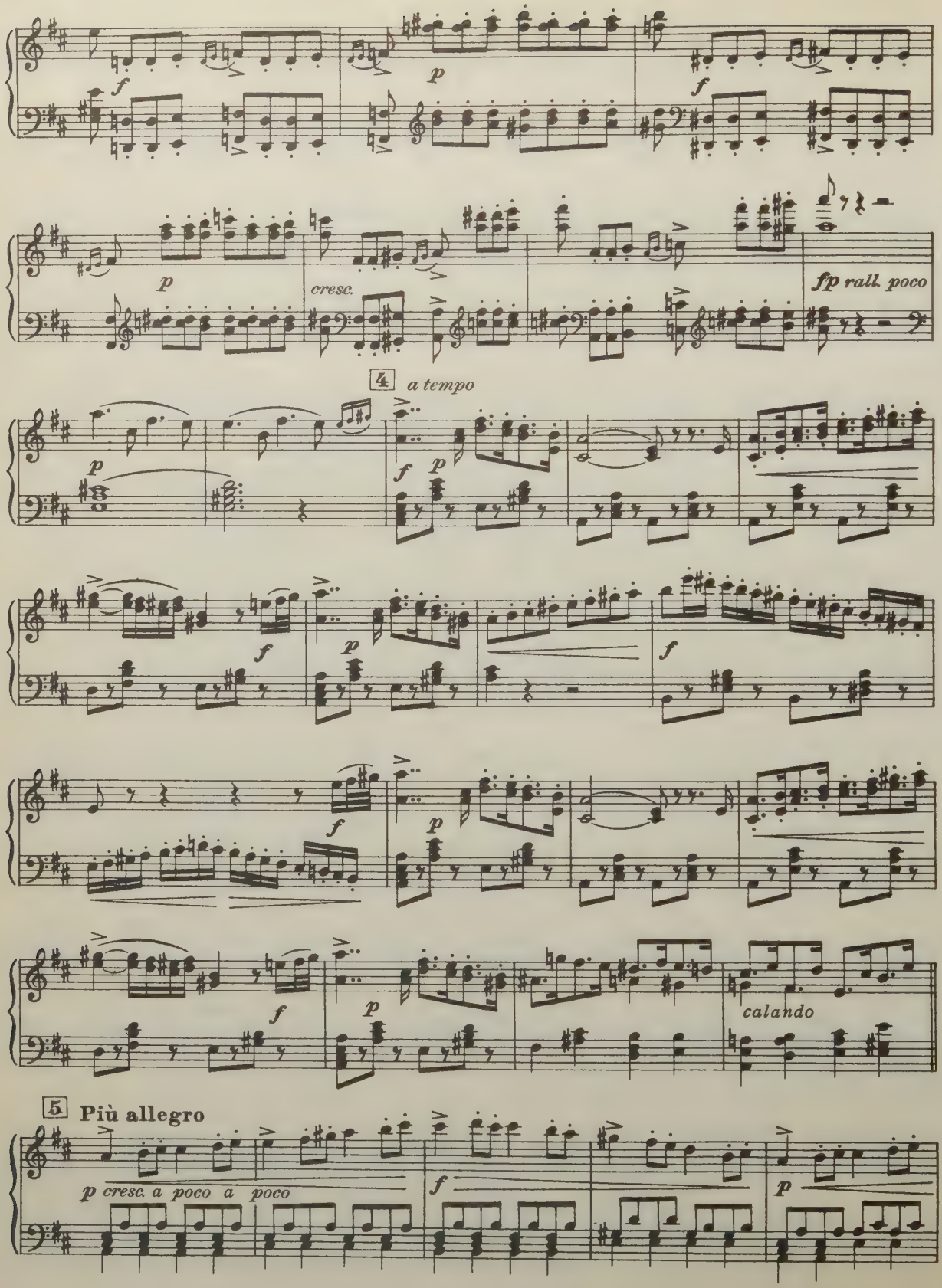
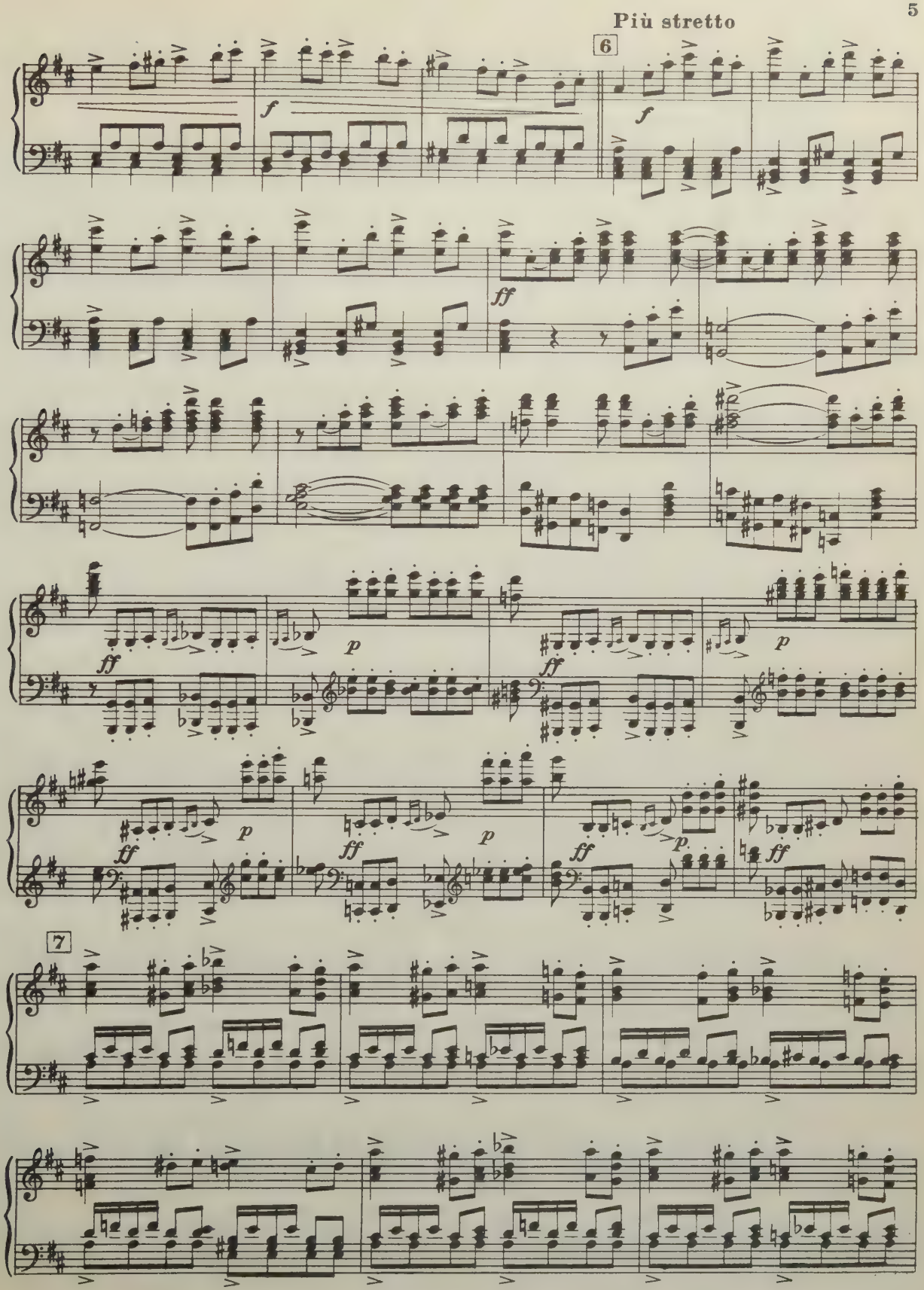
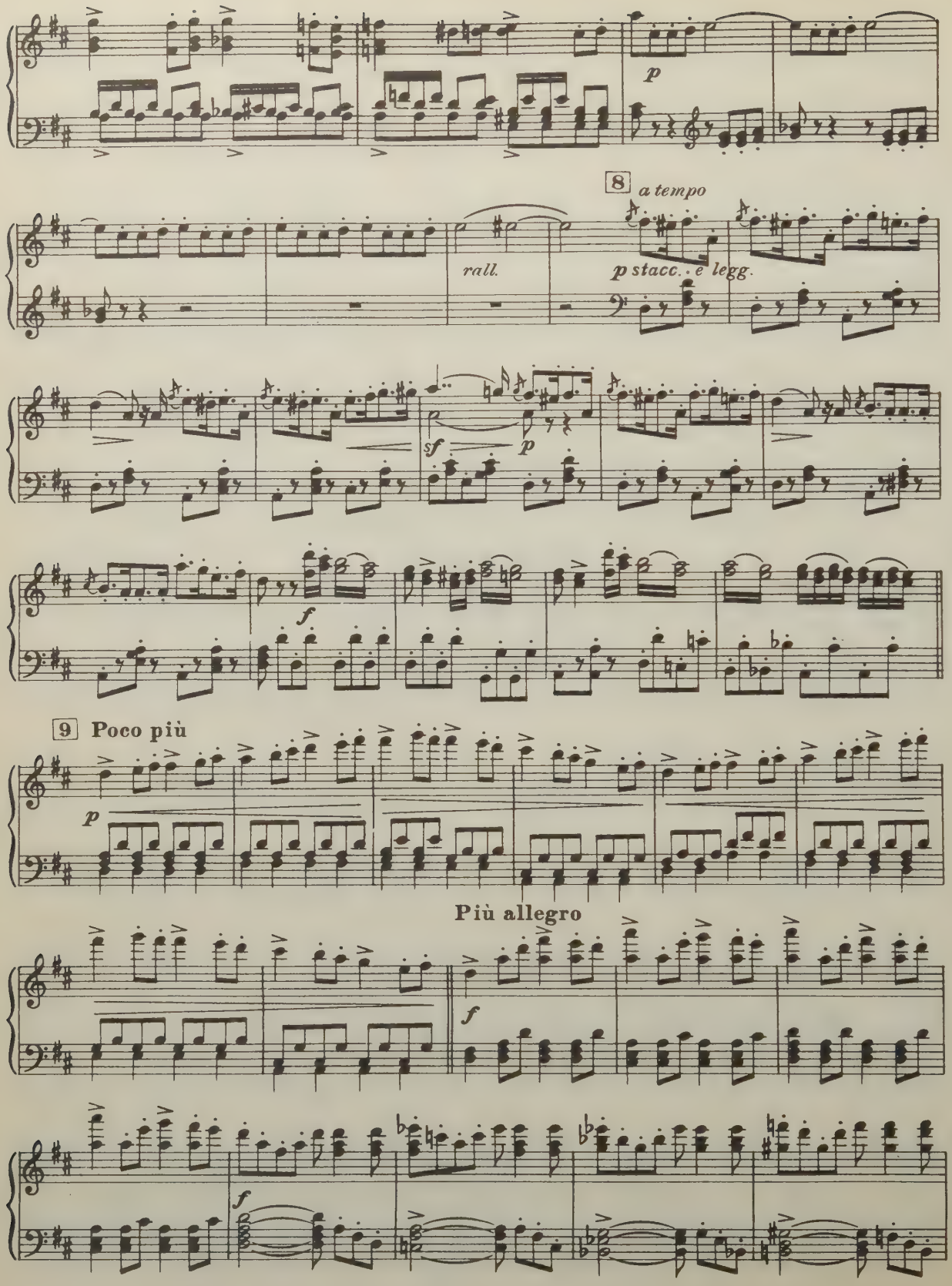
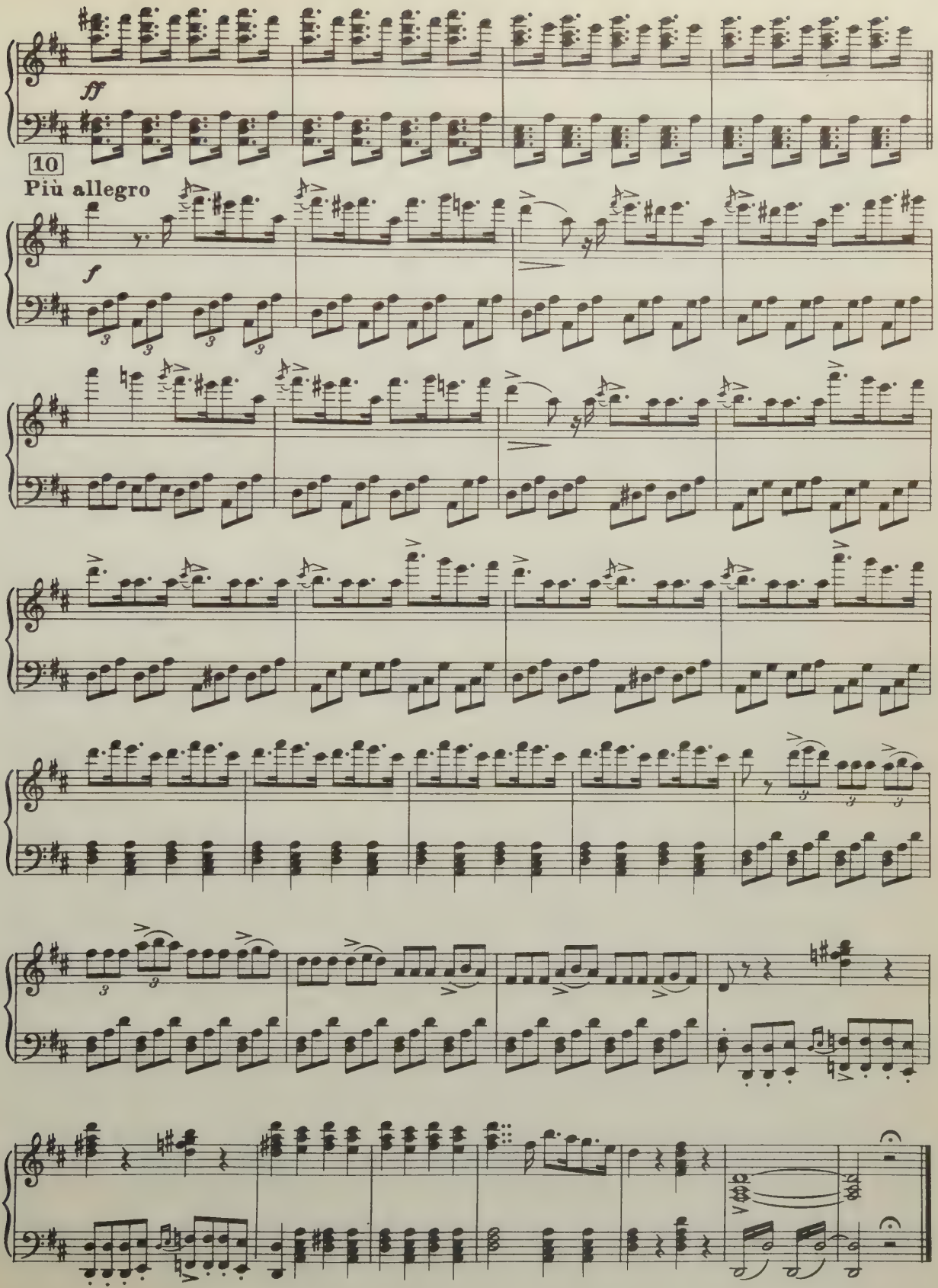

1
Poco più
rall.
p
f
2 Moderato
p leggero e stacc.
sf
p
rall.
a tempo
sf calando


p
f
staccato
p
3 Poco più
sf
f


f
p
f
p
cresc.
fp rall. poco
4
a tempo
p
f
p
f
p
f
p
f
p
calando
5
Più allegro
p cresc. a poco a poco
f
p


Più stretto
6
7

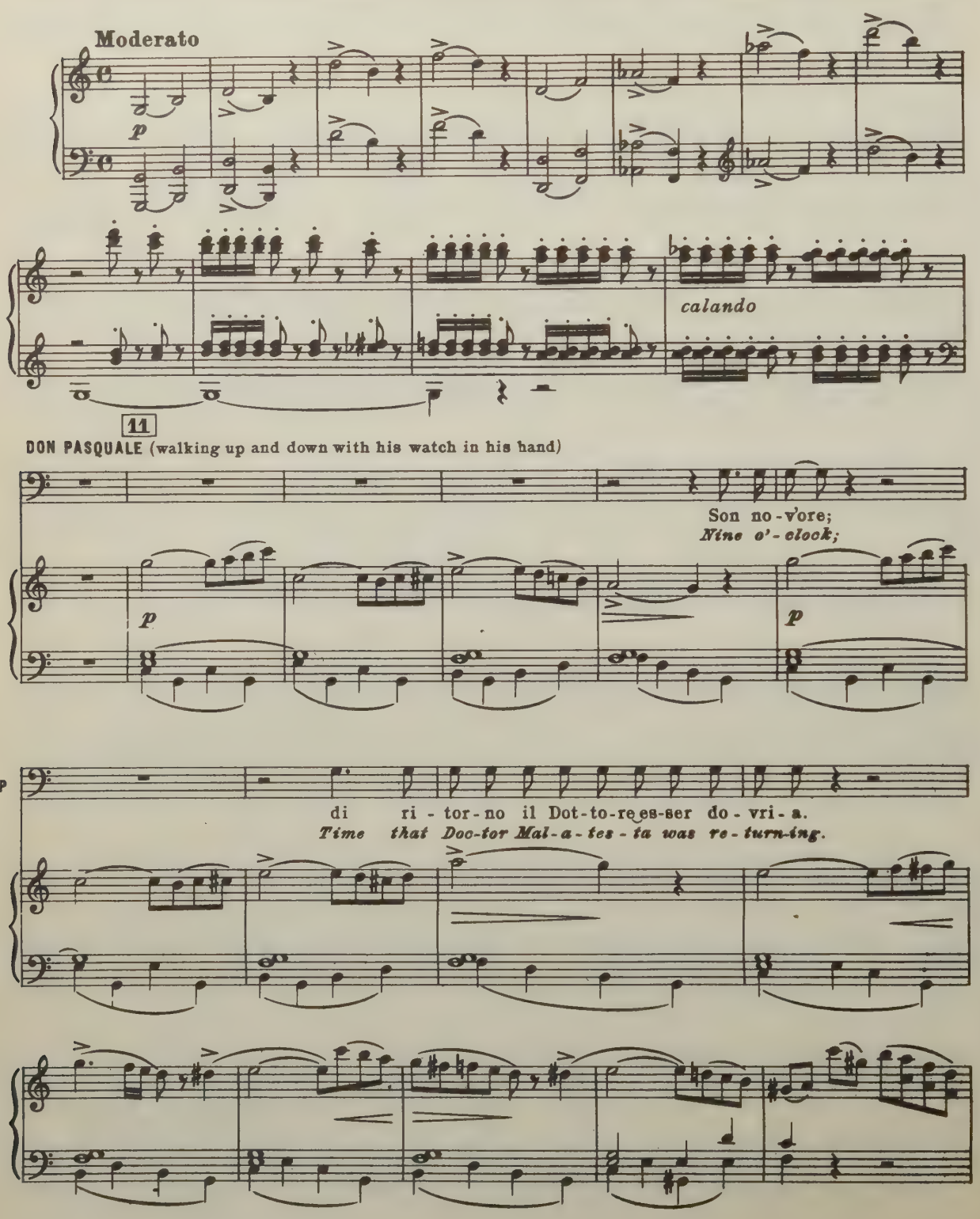

p
8
a tempo
rall.
p stacc. e legg.
sf
p
f
9
Poco più
p
Più allegro
f
f

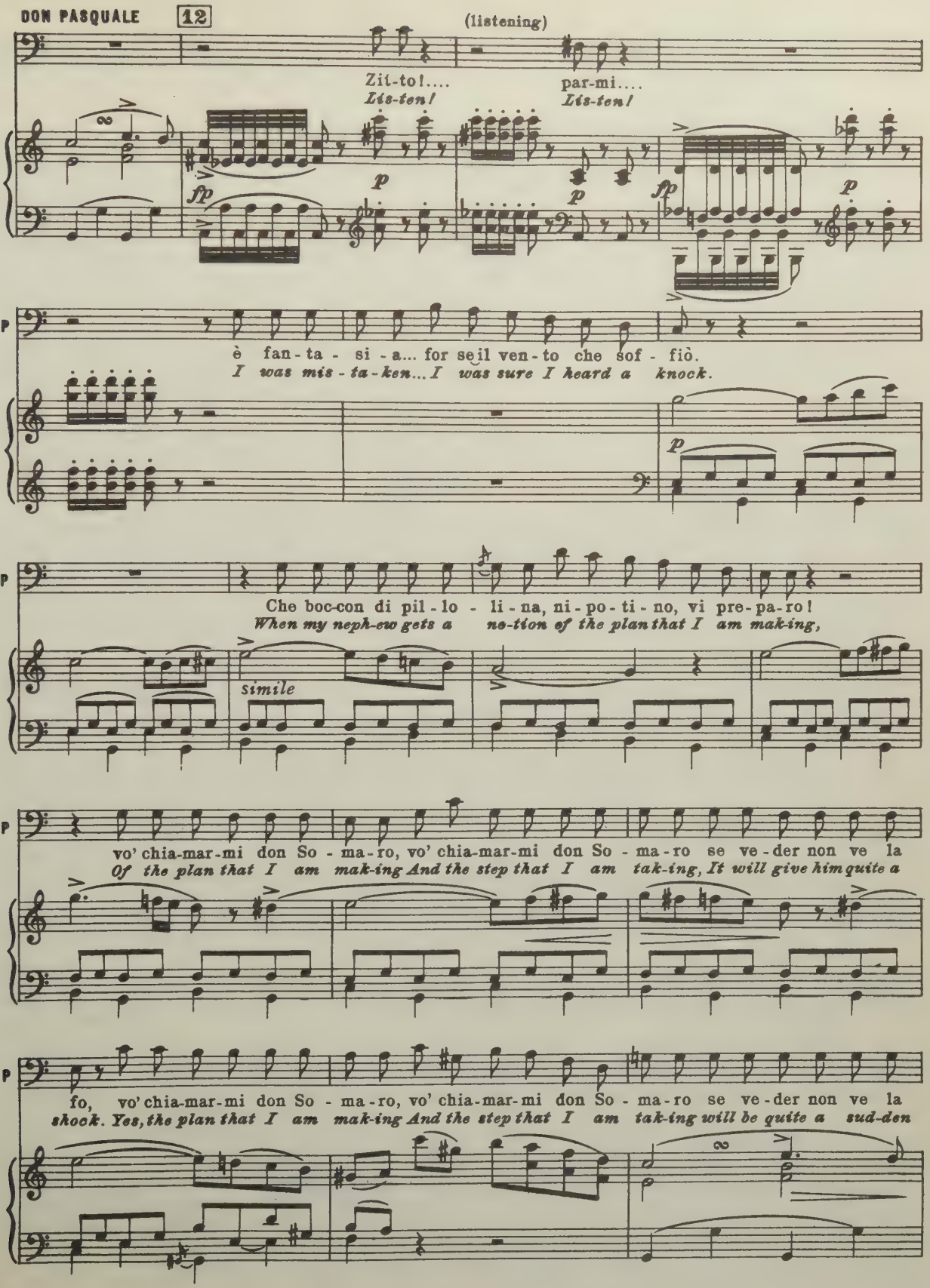

ff
10
Più allegro
f

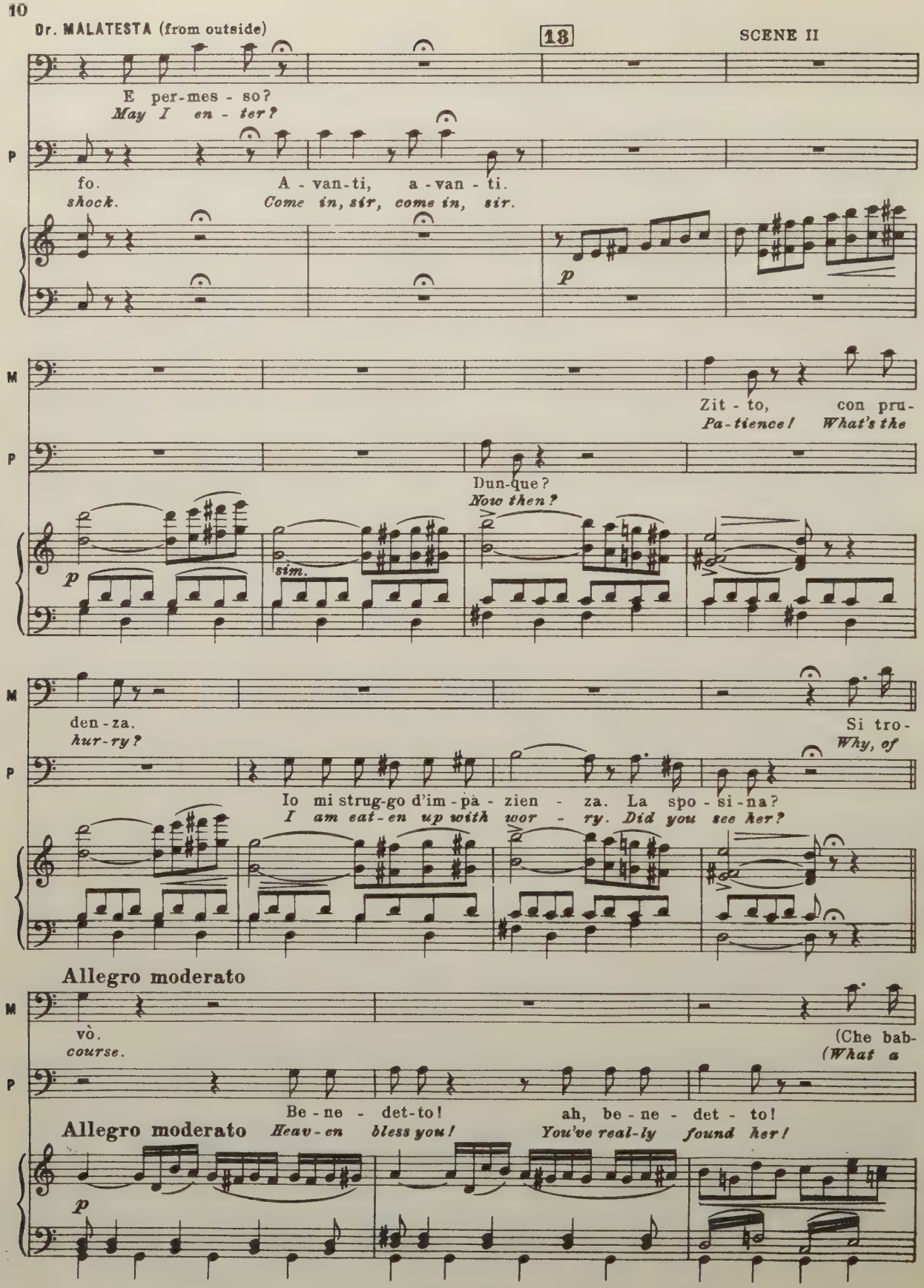
Act I

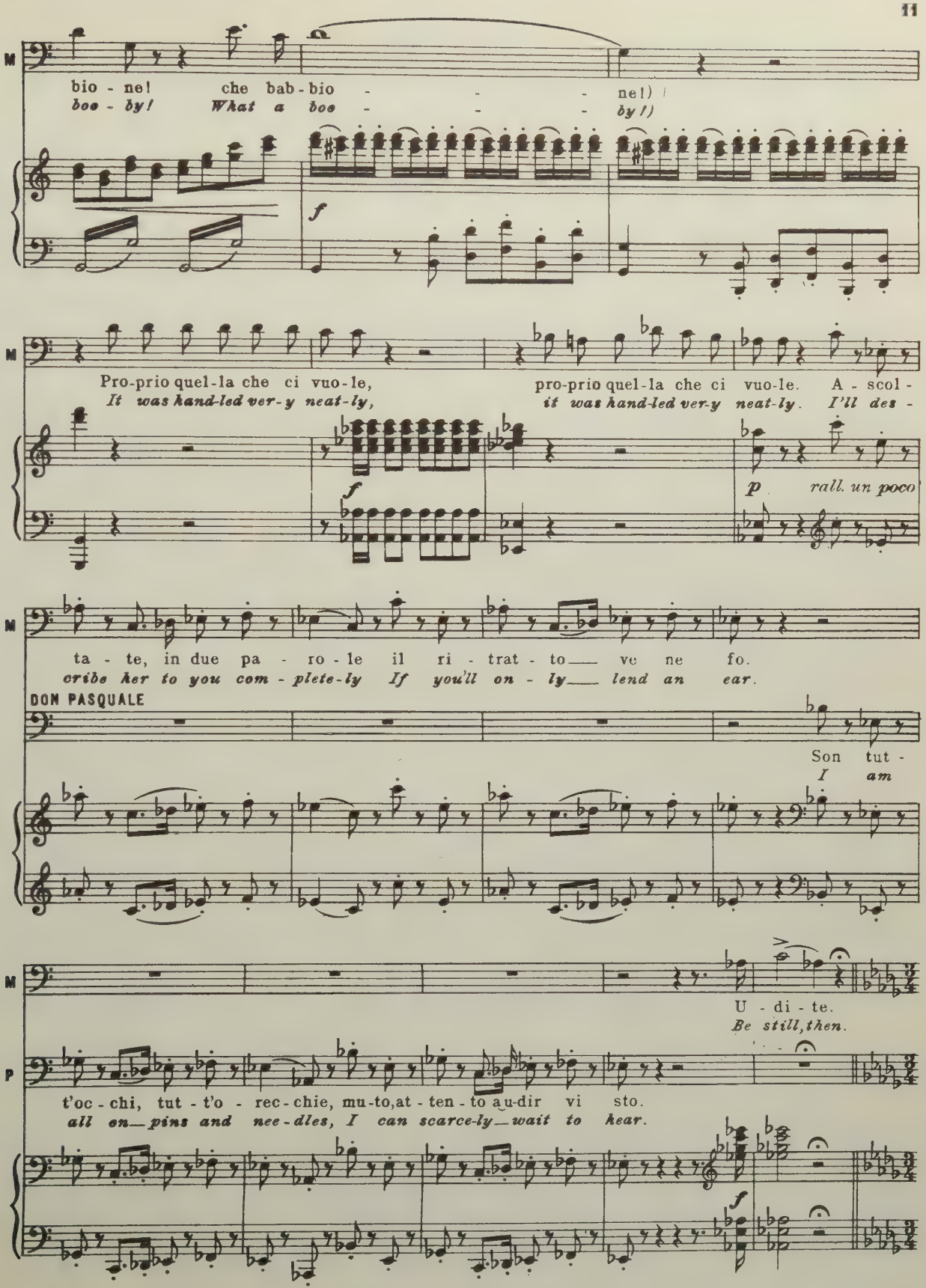
No. 1 Introduction

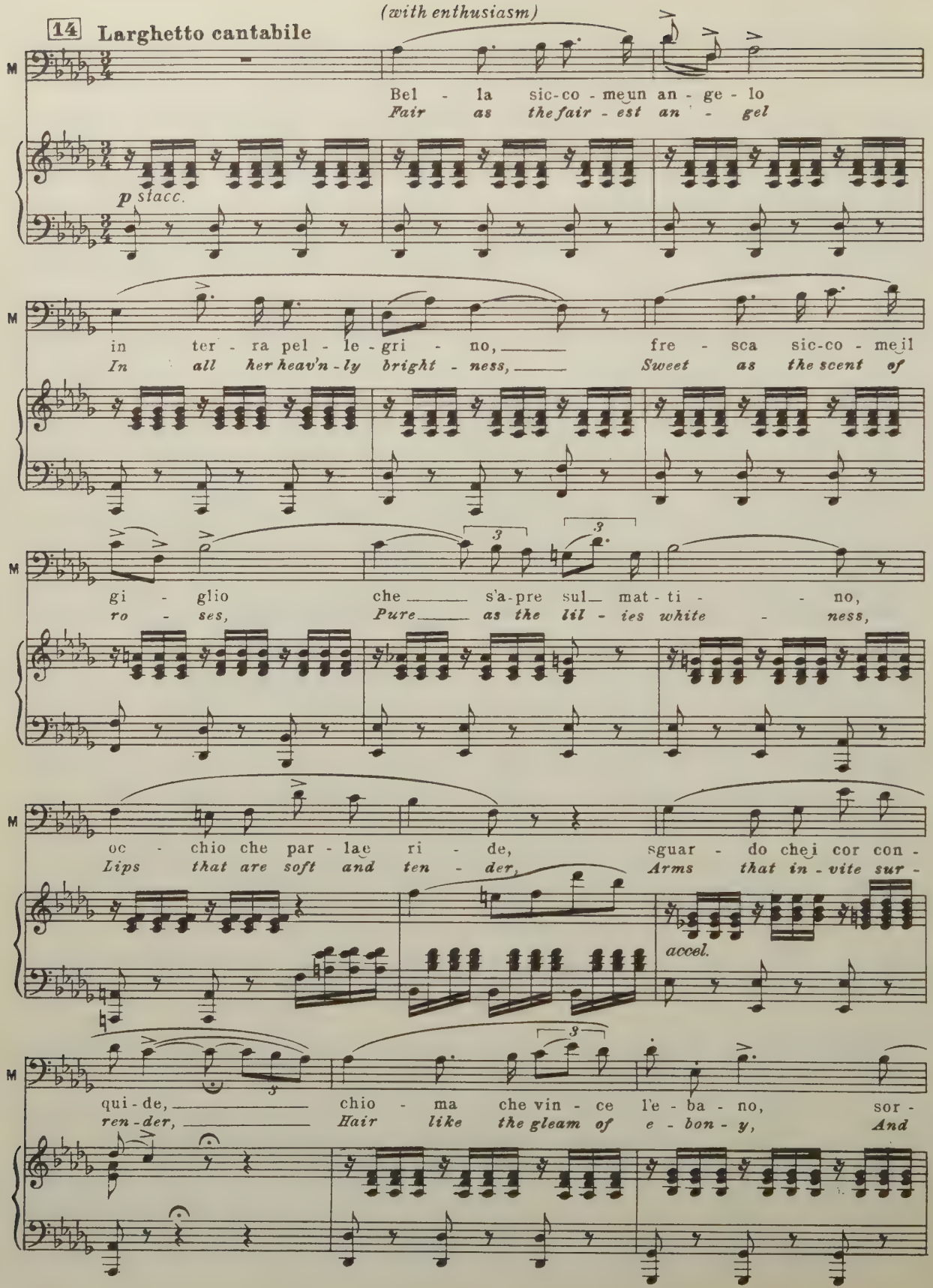
SCENE I—A room in Don Pasquale's house. In front, a large door; smaller one at the sides leading to other rooms.

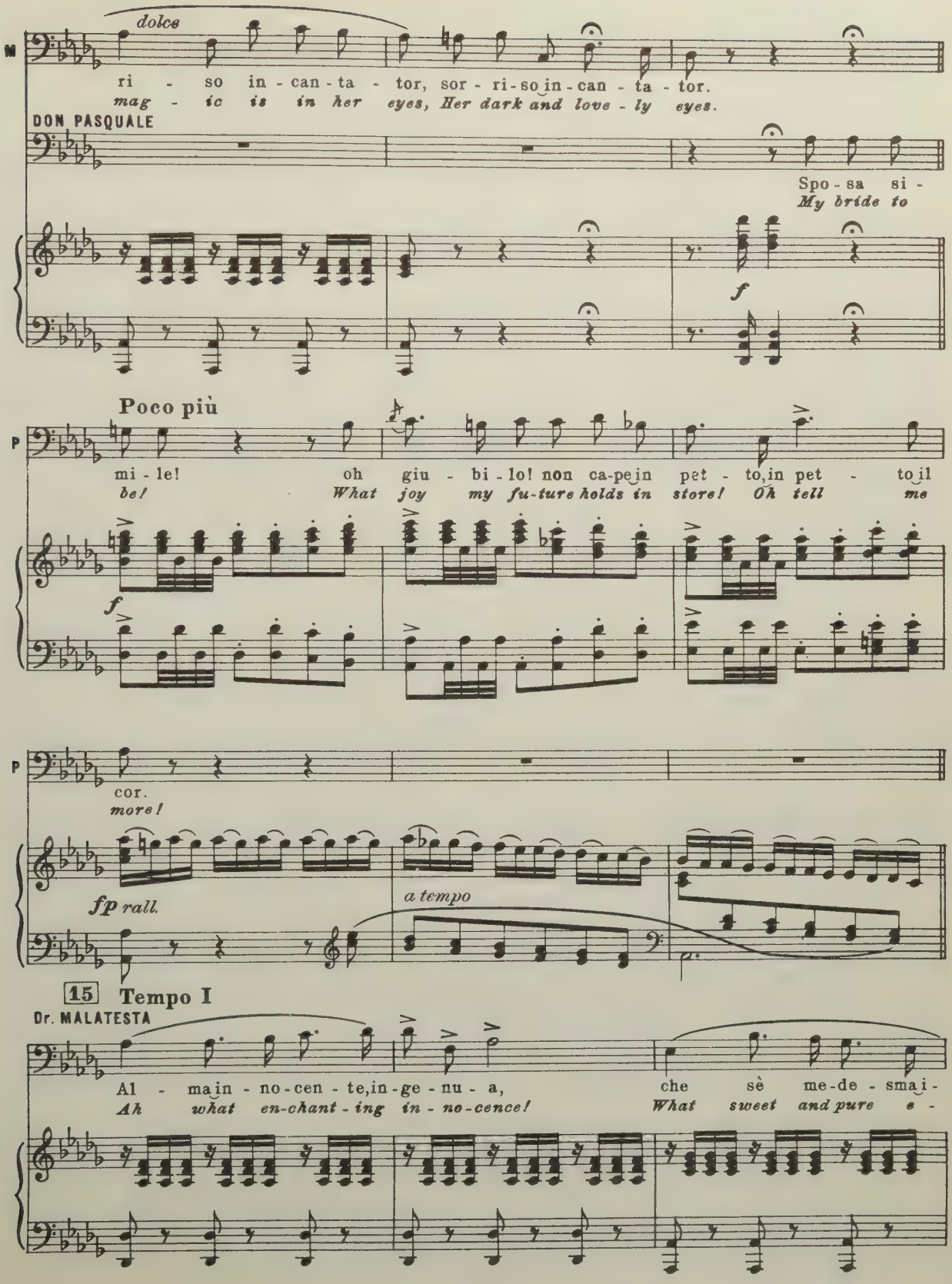


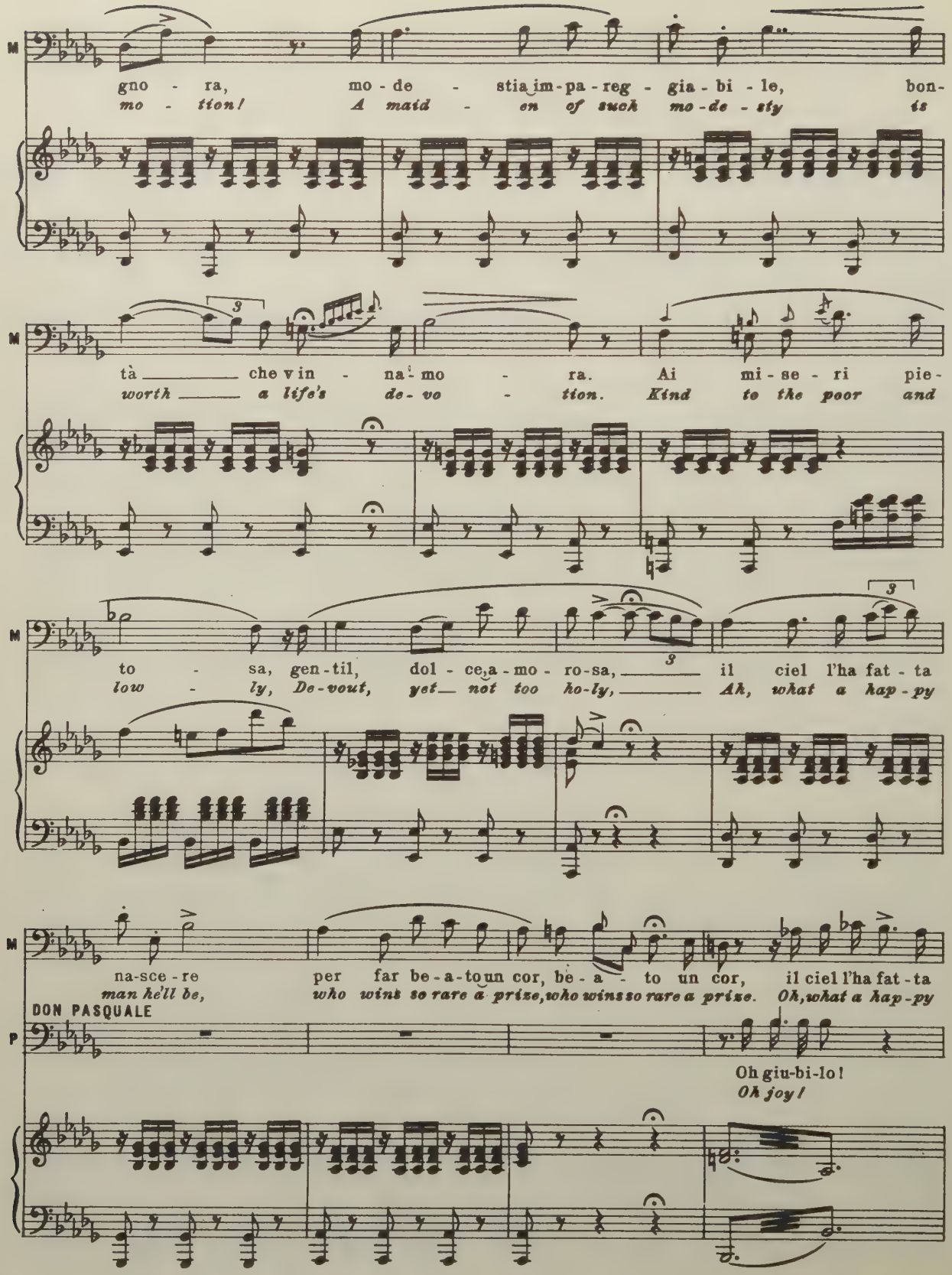

DON PASQUALE
12
(listening)
Zit-to!....
Lis-ten!
par-mi....
Lis-ten!
fp
p
fp
p
fp
p
P
è fan-ta-si-a... for se il ven-to che sof-fiò.
I was mis-ta-ken... I was sure I heard a knock.
p
P
Che boc-con di pil-lo-li-na, ni-po-ti-no, vi pre-pa-ro!
When my neph-ew gets a no-tion of the plan that I am mak-ing,
simile
P
vo' chia-mar-mi don So-ma-ro, vo' chia-mar-mi don So-ma-ro se ve-der non ve la
Of the plan that I am mak-ing And the step that I am tak-ing, It will give him quite a
P
fo, vo' chia-mar-mi don So-ma-ro, vo' chia-mar-mi don So-ma-ro se ve-der non ve la
shock. Yes, the plan that I am mak-ing And the step that I am tak-ing will be quite a sud-den

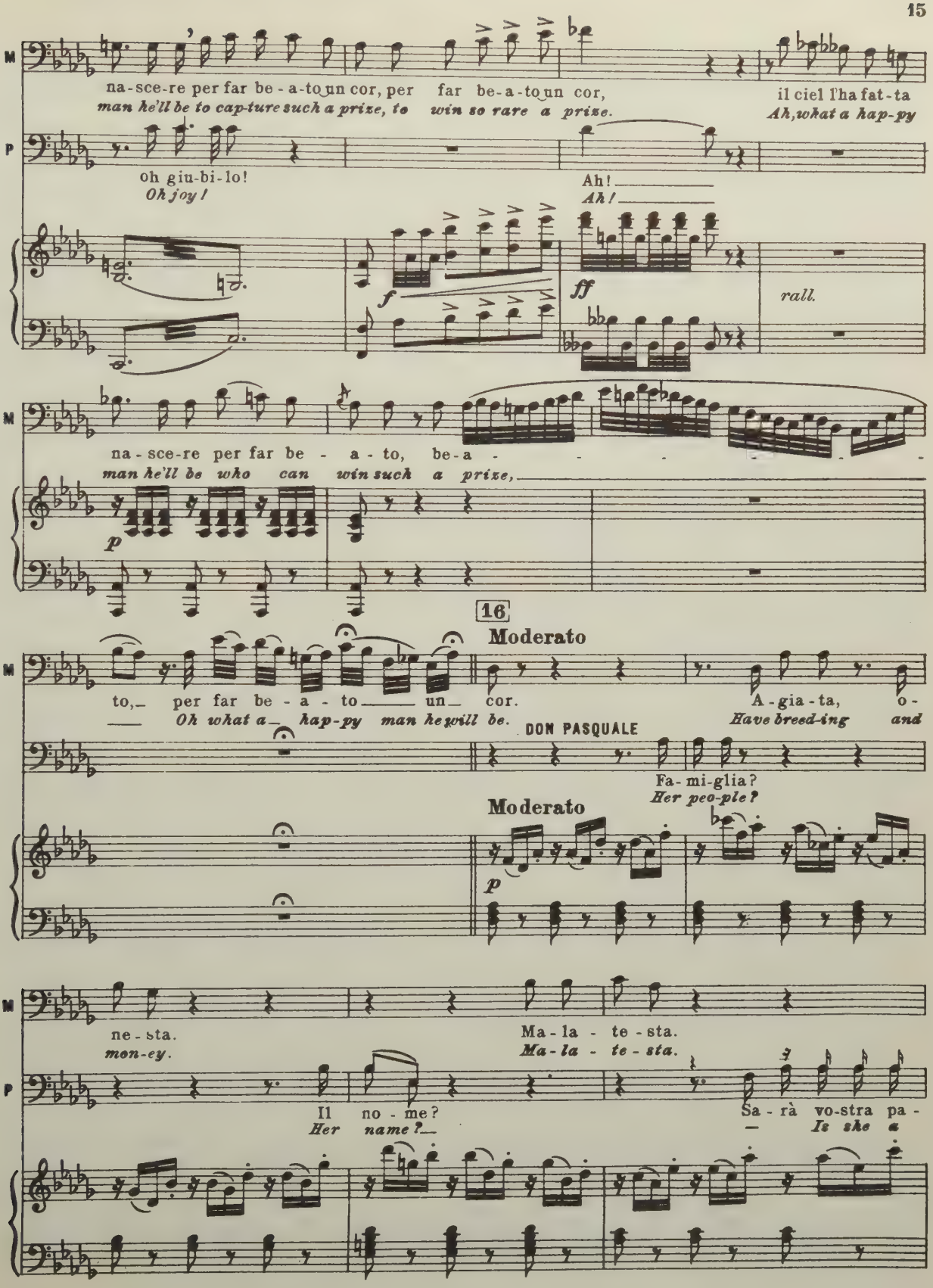

Dr. MALATESTA (from outside)
13
SCENE II
E per-mes - so?
May I en - ter?
fo.
shock.
A - van-ti, a - van - ti.
Come in, sir, come in, sir.
p
M
P
Zit - to, con pru-
Pa-tience! What's the
Dun-que?
Now then?
sim.
den - za.
hur-ry?
Si tro-
Why, of
Io mi strug-go d'im - pà - zien - za. La spo - si - na?
I am eat-en up with wor - ry. Did you see her?
Allegro moderato
vò.
course.
(Che bab-
(What a
Be - ne - det-to! ah, be - ne - det - to!
Heav-en bless you! You've real-ly found her!

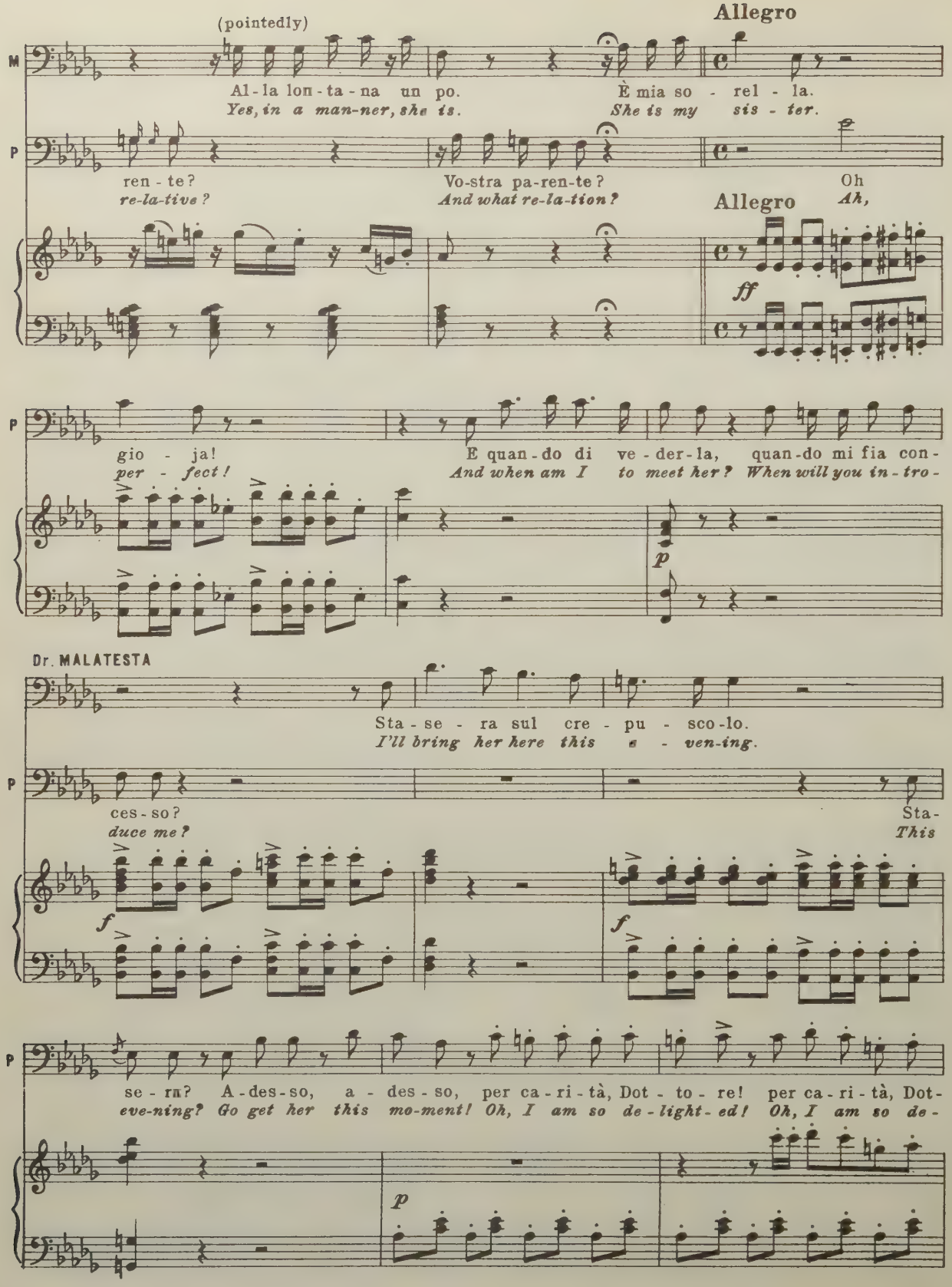

M
bio - ne! che bab - bio - - - - ne!)
boo - by! What a boo - - - - by!)
f
M
Pro-prio quel-la che ci vuo-le, pro-prio quel-la che ci vuo-le. A - scol -
It was hand-led ver-y neat-ly, it was hand-led ver-y neat-ly. I'll des -
f
p rall. un poco
M
ta - te, in due pa - ro - le il ri - trat - to ve ne fo.
cribe her to you com - plete-ly If you'll on - ly lend an ear.
DON PASQUALE
Son tut -
I am
M
U - di - te.
Be still, then.
P
t'oc - chi, tut - t'o - rec - chie, mu-to, at - ten - to au-dir vi sto.
all on pins and nee - dles, I can scarce-ly wait to hear.
f

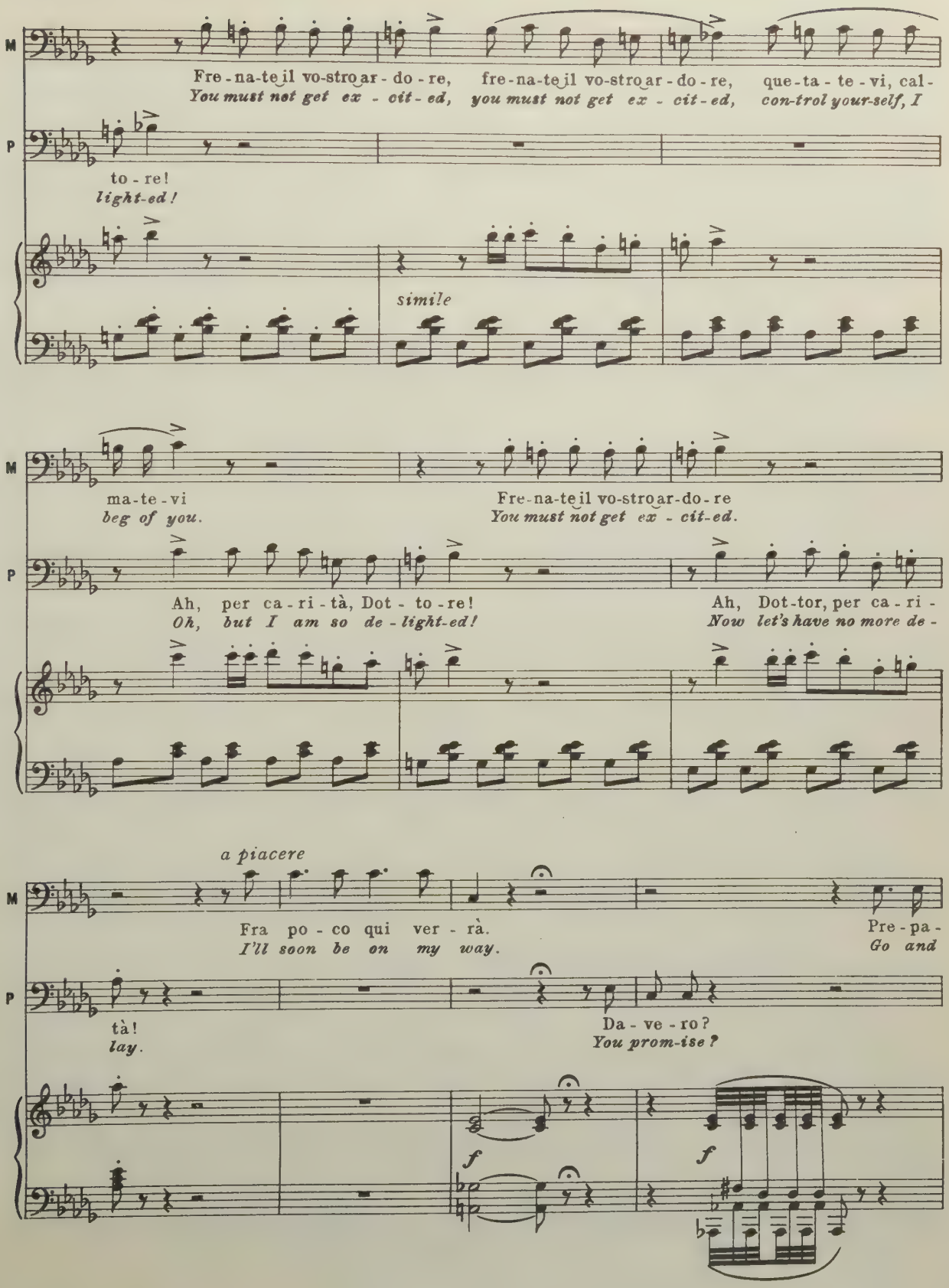

14 Larghetto cantabile
(with enthusiasm)
M
Bel - la sic-co - me un an - ge - lo
Fair as the fair - est an - gel
p stacc.
in ter - ra pel - le - gri - no,
In all her heav'n - ly bright - ness,
fre - sca sic-co - me il
Sweet as the scent of
gi - glio che s'a-pre sul mat - ti - no,
ro - ses, Pure as the lil - ies white - ness,
oc - chio che par - lae ri - de,
Lips that are soft and ten - der,
sguar - do che i cor con -
Arms that in - vite sur -
accel.
qui - de, chio - ma che vin - ce l'e - ba - no, sor -
ren - der, Hair like the gleam of e - bon - y, And

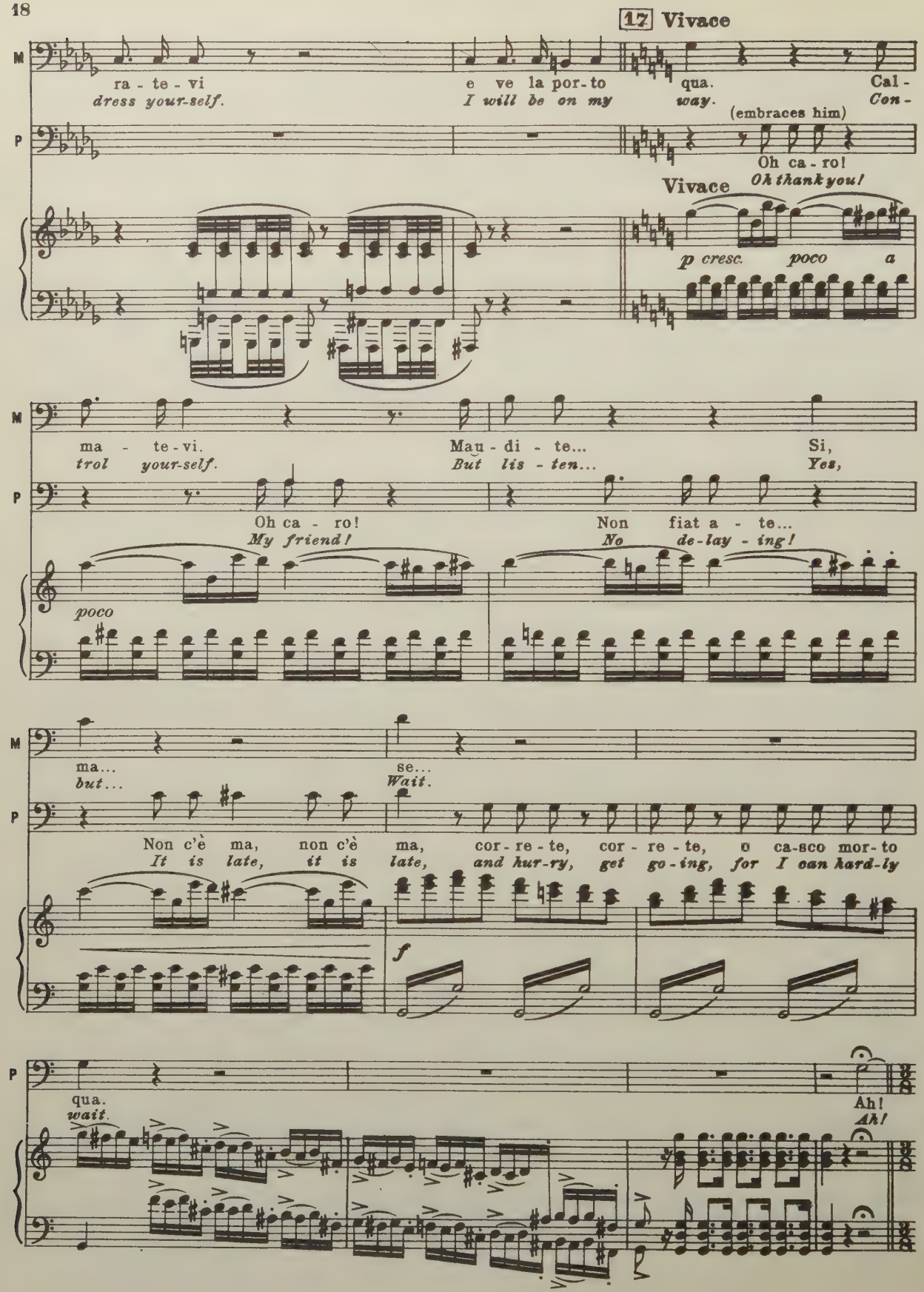

dolce
ri - so in - can - ta - tor, sor - ri - so in - can - ta - tor.
mag - ic is in her eyes, Her dark and love - ly eyes.
DON PASQUALE
Spo - sa si -
My bride to
f
Poco più
mi - le! oh giu - bi - lo! non ca-pe in pet - to, in pet - to il
be! What joy my fu-ture holds in store! Oh tell me
f
cor.
more!
fp rall.
a tempo
15 Tempo I
Dr. MALATESTA
Al - ma in - no-cen - te, in - ge - nu - a, che sè me-de - sma i -
Ah what en-chant - ing in - no-cence! What sweet and pure e -


M
gno - ra, mo - de - stia im - pa - reg - gia - bi - le, bon-
mo - tion! A maid - en of such mo - de - sty is
3
tà che vin - na - mo - ra. Ai mi - se - ri pie-
worth a life's de - vo - tion. Kind to the poor and
3
3
to - sa, gen - til, dol - ce a - mo - ro - sa, il ciel l'ha fat - ta
low - ly, De - vout, yet not too ho - ly, Ah, what a hap - py
M
na - sce - re per far be - a - to un cor, be - a - to un cor, il ciel l'ha fat - ta
man he'll be, who wins so rare a prize, who wins so rare a prize. Oh, what a hap - py
DON PASQUALE
P
Oh giu - bi - lo!
Oh joy!

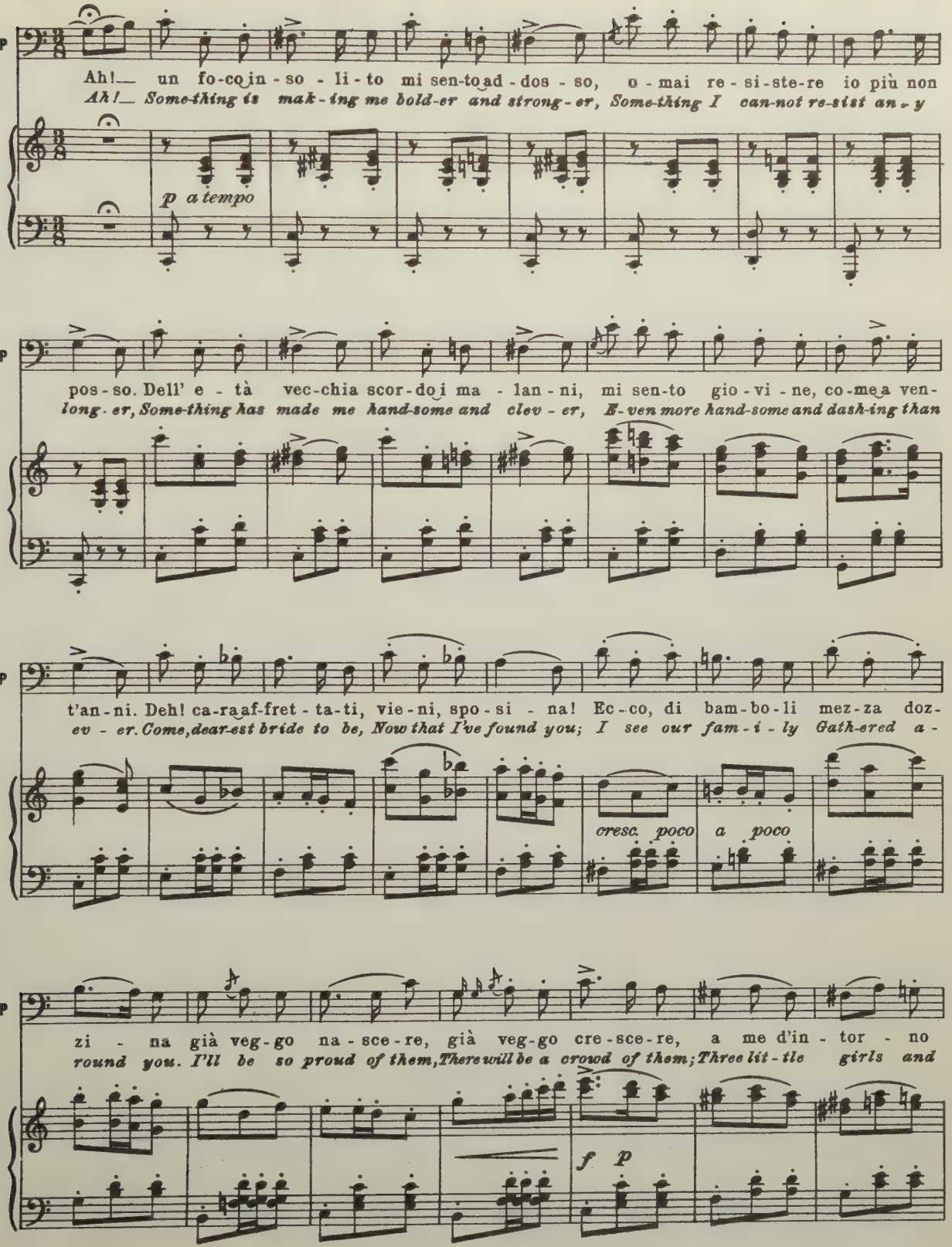

M
P
na-sce-re per far be-a-to un cor, per far be-a-to un cor,
man he'll be to cap-ture such a prize, to win so rare a prize.
il ciel l'ha fat-ta
Ah, what a hap-py
oh giu-bi-lo!
Oh joy!
Ah!
Ah!
f
ff
rall.
na-sce-re per far be-a-to, be-a-
man he'll be who can win such a prize,
p
16
Moderato
to, per far be-a-to un cor.
Oh what a hap-py man he will be.
A-gia-ta, o-
Have breed-ing and
DON PASQUALE
Fa-mi-glia?
Her peo-ple?
Moderato
p
ne-sta.
mon-ey.
Ma-la-te-sta.
Ma-la-te-sta.
Il no-me?
Her name?
Sa-rà vo-stra pa-
Is she a

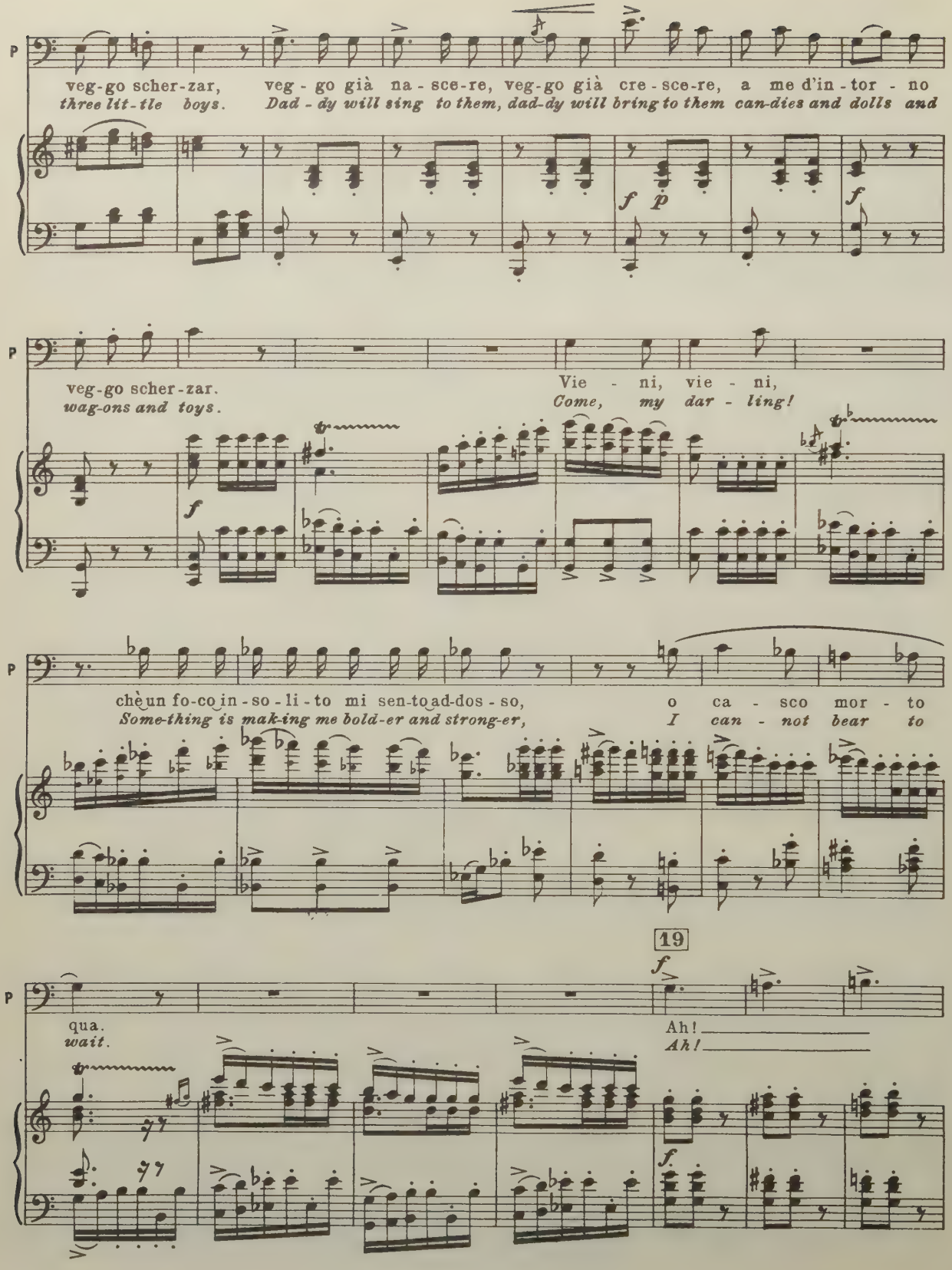

(pointedly)
Allegro
M
Al - la lon - ta - na un po.
Yes, in a man-ner, she is.
È mia so - rel - la.
She is my sis - ter.
P
ren - te?
re-la-tive?
Vo-stra pa-ren-te?
And what re-la-tion?
Allegro
Oh
Ah,
ff
P
gio - ja!
per - fect!
E quan - do di ve - der - la, quan - do mi fia con -
And when am I to meet her? When will you in - tro -
p
Dr. MALATESTA
Sta - se - ra sul cre - pu - sco - lo.
I'll bring her here this e - ven-ing.
P
ces - so?
duce me?
Sta -
This
f
f
P
se - ra? A - des - so, a - des - so, per ca - ri - tà, Dot - to - re! per ca - ri - tà, Dot -
eve-ning? Go get her this mo-ment! Oh, I am so de-light-ed! Oh, I am so de -
p

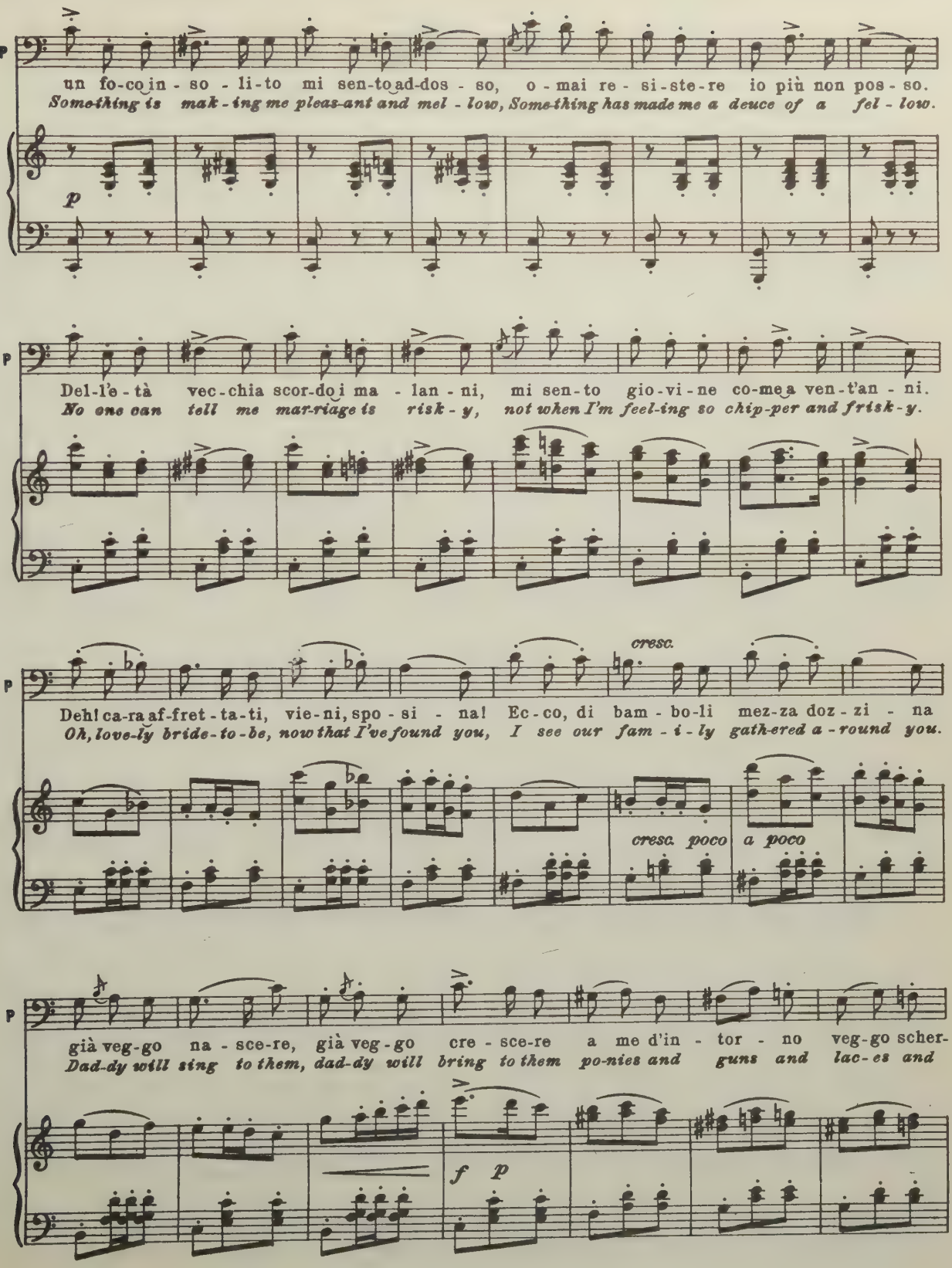

M
Fre-na-te il vo-stro ar-do-re, fre-na-te il vo-stro ar-do-re, que-ta-te-vi, cal-
You must not get ex-cit-ed, you must not get ex-cit-ed, con-trol your-self, I
P
to-re!
light-ed!
simile
M
ma-te-vi
beg of you.
Fre-na-te il vo-stro ar-do-re
You must not get ex-cit-ed.
P
Ah, per ca-ri-tà, Dot-to-re!
Oh, but I am so de-light-ed!
Ah, Dot-tor, per ca-ri-
Now let's have no more de-
a piacere
M
Fra po-co qui ver-rà.
I'll soon be on my way.
Pre-pa-
Go and
P
tà!
lay.
Da-ve-ro?
You prom-ise?
f
f

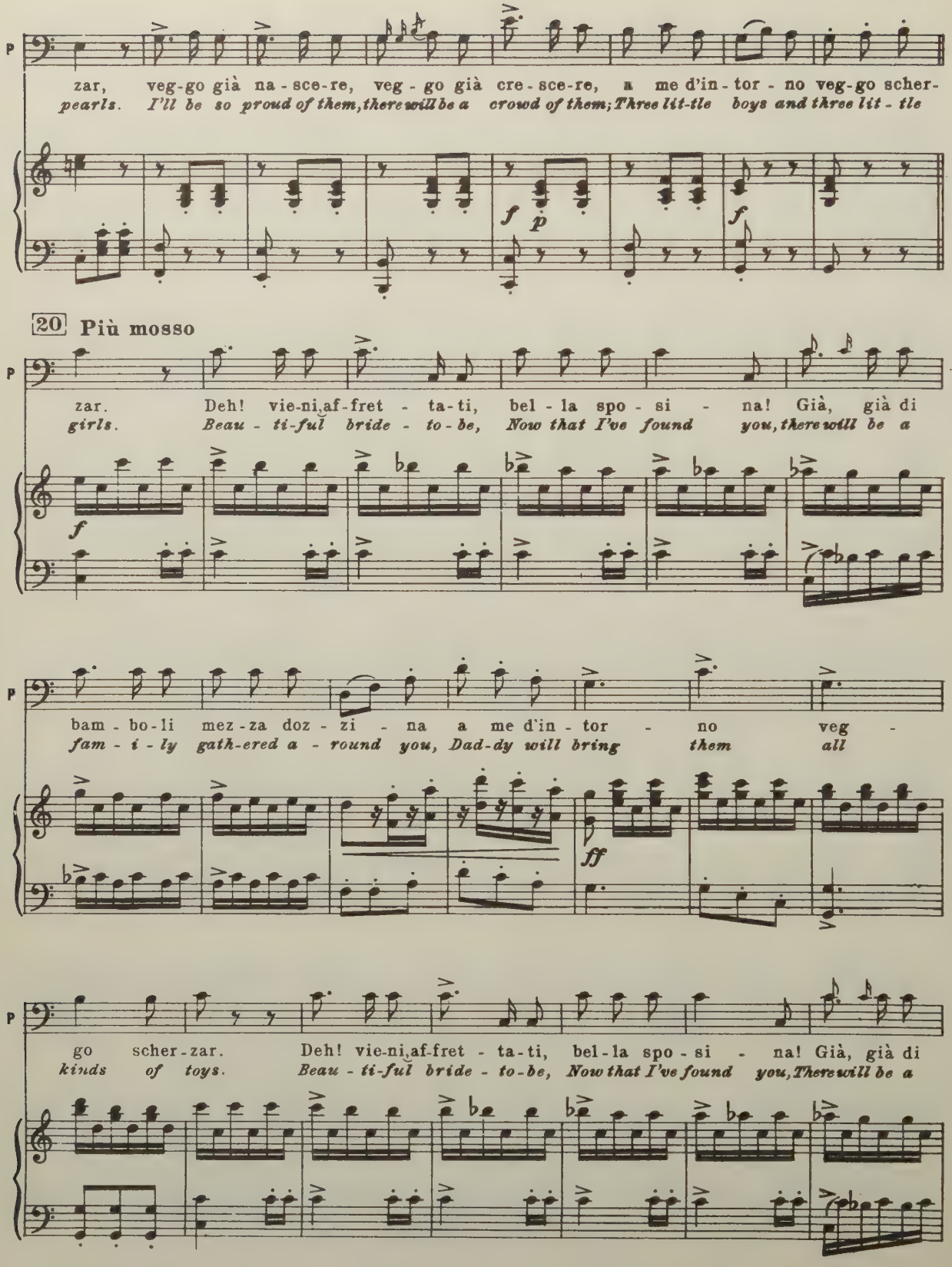

17 Vivace
M
P
ra - te - vi
dress your-self.
e ve la por-to
I will be on my
qua.
way.
Cal -
Con -
(embraces him)
Oh ca - ro!
Oh thank you!
Vivace
p cresc. poco a
ma - te - vi.
trol your-self.
Mau - di - te...
But lis - ten...
Si,
Yes,
Oh ca - ro!
My friend!
Non fiat a - te...
No de-lay - ing!
poco
ma...
but...
se...
Wait.
Non c'è ma, non c'è ma, cor - re - te, cor - re - te, o ca-sco mor-to
It is late, it is late, and hur-ry, get go-ing, for I can hard-ly
f
qua.
wait.
Ah!
Ah!

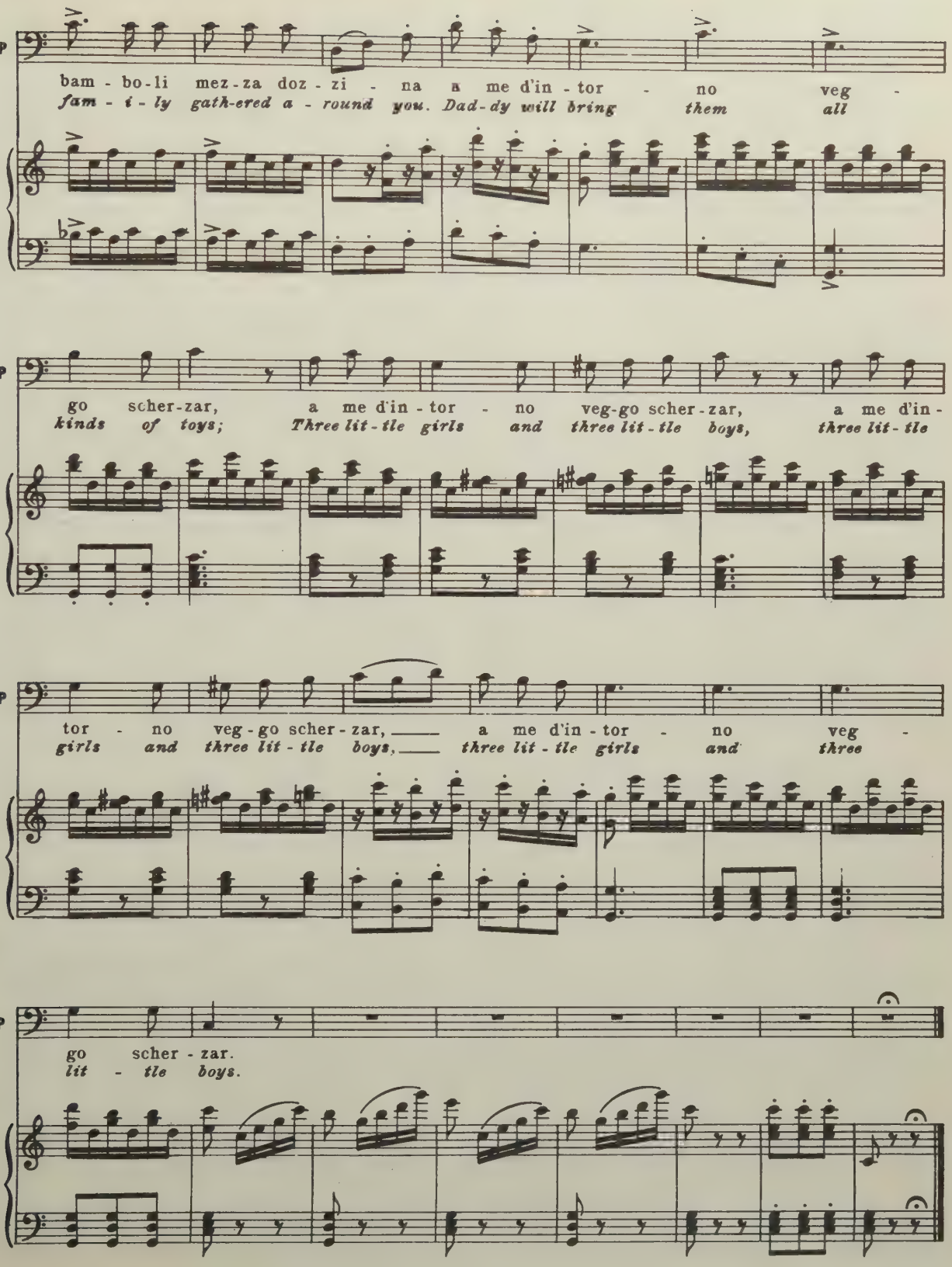
18 **Vivace**


P
Ah!__ un fo-co in-so-li-to mi sen-to ad-dos-so, o-mai re-si-ste-re io più non
Ah!__ Some-thing is mak-ing me bold-er and strong-er, Some-thing I can-not re-sist an-y
p a tempo
P
pos-so. Dell' e-tà vec-chia scor-do i ma-lan-ni, mi sen-to gio-vi-ne, co-me a ven-
long-er, Some-thing has made me hand-some and clev-er, E-ven more hand-some and dash-ing than
P
t'an-ni. Deh! ca-ra af-fret-ta-ti, vie-ni, spo-si-na! Ec-co, di bam-bo-li mez-za doz-
ev-er. Come, dear-est bride to be, Now that I've found you; I see our fam-i-ly Gath-ered a-
cresc. poco a poco
P
zi-na già veg-go na-sce-re, già veg-go cre-sce-re, a me d'in-tor-no
round you. I'll be so proud of them, There will be a crowd of them; Three lit-tle girls and
f p

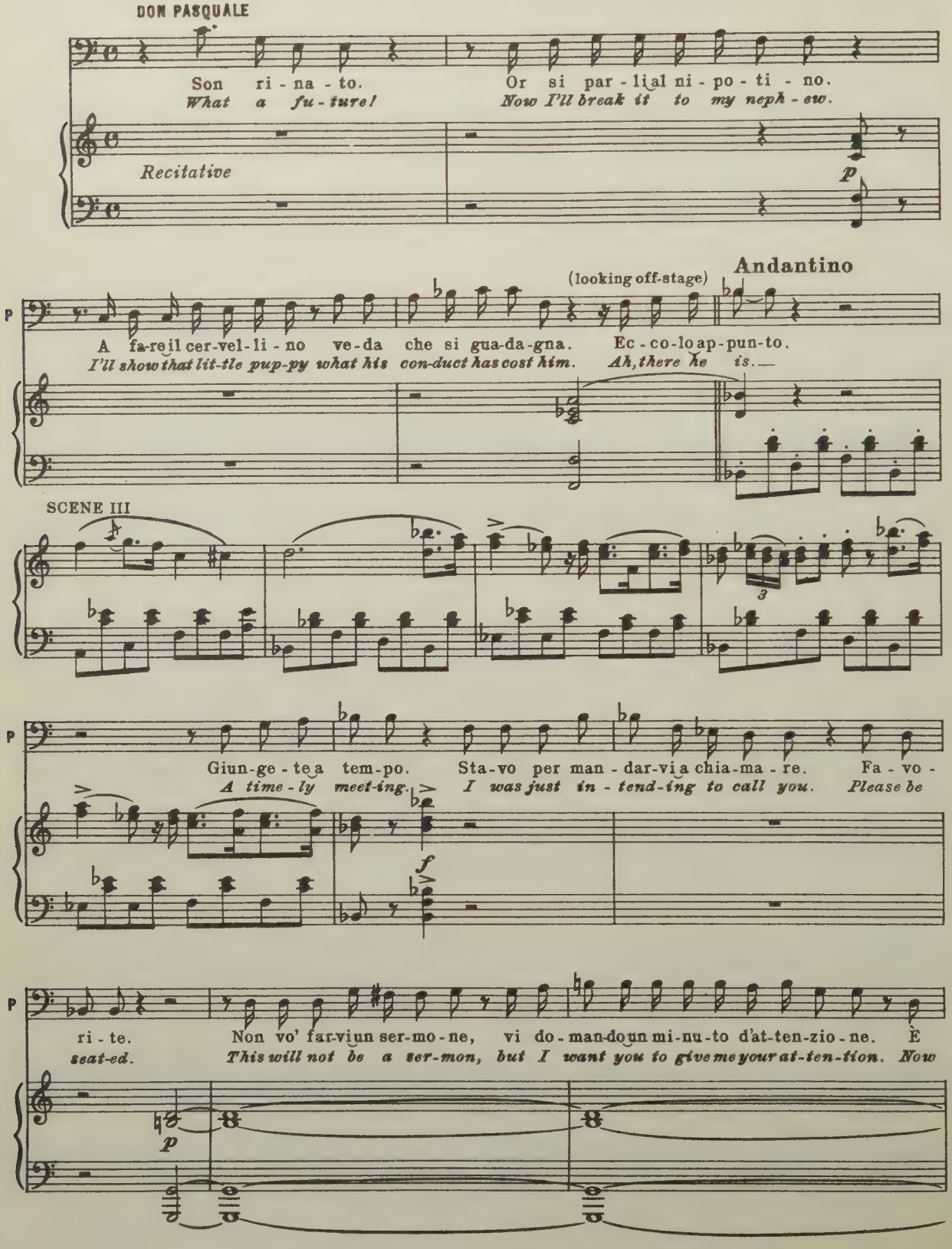

veg-go scher-zar,
three lit-tle boys.
veg - go già na - sce-re, veg-go già cre - sce-re, a me d'in - tor - no
Dad - dy will sing to them, dad-dy will bring to them can-dies and dolls and
veg-go scher-zar.
wag-ons and toys.
Vie - ni, vie - ni,
Come, my dar - ling!
chè un fo-co in - so - li - to mi sen-to ad-dos - so,
Some-thing is mak-ing me bold-er and strong-er,
o ca - sco mor - to
I can - not bear to
19
qua.
wait.
Ah!
Ah!


un fo-co in - so - li-to mi sen-to ad-dos - so, o - mai re - si-ste-re io più non pos - so.
Something is mak - ing me pleas-ant and mel - low, Something has made me a deuce of a fel - low.
p
Del-l'e - tà vec-chia scor-do i ma - lan - ni, mi sen-to gio-vi-ne co-me a ven-t'an - ni.
No one can tell me mar-riage is risk - y, not when I'm feel-ing so chip-per and frisk - y.
cresc.
Deh! ca-ra af-fret - ta-ti, vie-ni, spo - si - na! Ec-co, di bam - bo-li mez-za doz - zi - na
Oh, love-ly bride-to-be, now that I've found you, I see our fam - i - ly gath-ered a - round you.
cresc. poco a poco
già veg-go na - sce-re, già veg-go cre - sce-re a me d'in - tor - no veg-go scher-
Dad-dy will sing to them, dad-dy will bring to them po-nies and guns and lac-es and
f p

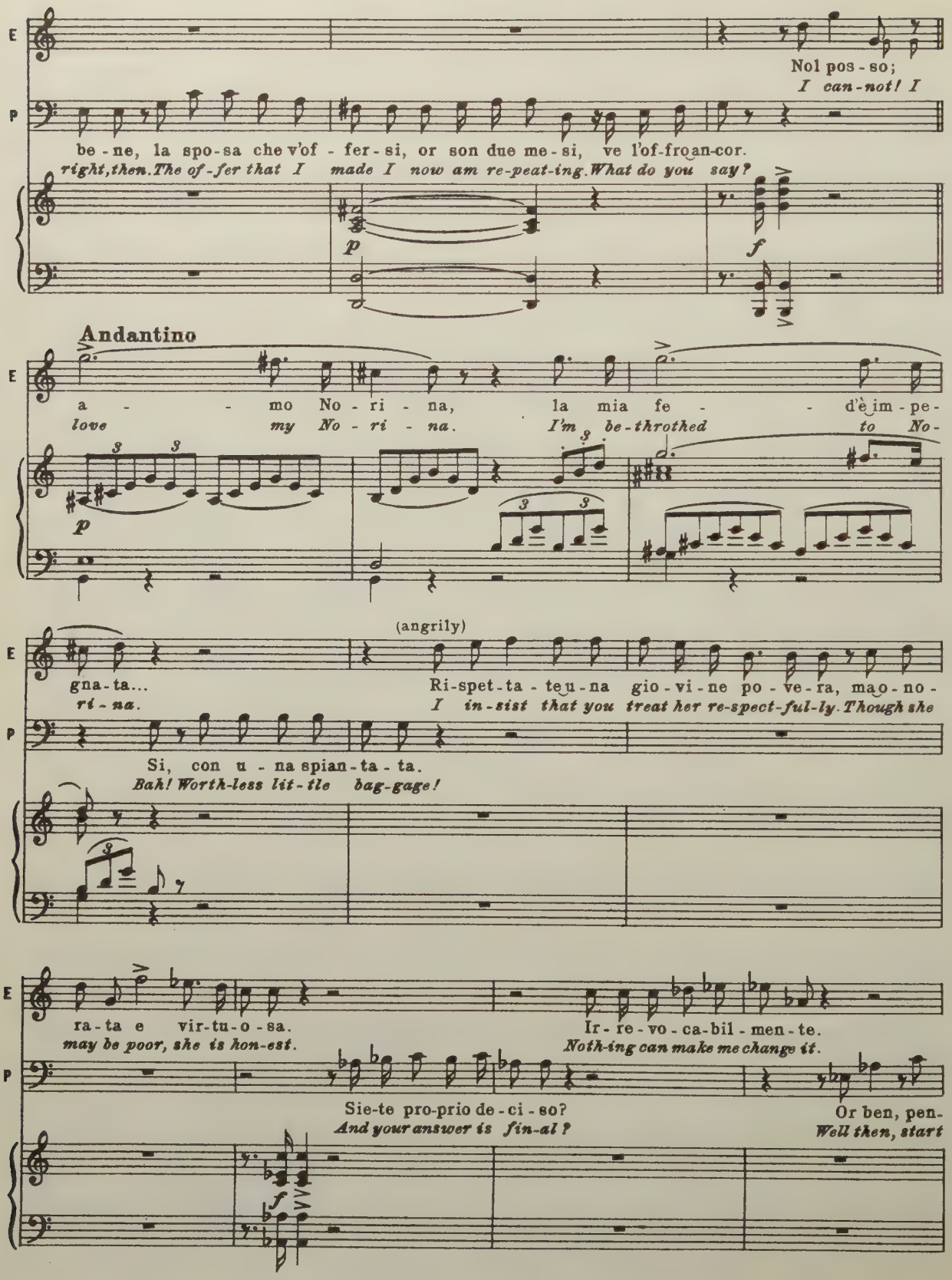

P
zar, veg-go già na-sce-re, veg-go già cre-sce-re, a me d'in-tor-no veg-go scher-
pearls. I'll be so proud of them, there will be a crowd of them; Three lit-tle boys and three lit-tle
f p f
20 Più mosso
P
zar. Deh! vie-ni af-fret-ta-ti, bel-la spo-si-na! Già, già di
girls. Beau-ti-ful bride-to-be, Now that I've found you, there will be a
f
P
bam-bo-li mez-za doz-zi-na a me d'in-tor-no veg-
fam-i-ly gath-ered a-round you, Dad-dy will bring them all
ff
P
go scher-zar. Deh! vie-ni af-fret-ta-ti, bel-la spo-si-na! Già, già di
kinds of toys. Beau-ti-ful bride-to-be, Now that I've found you, There will be a

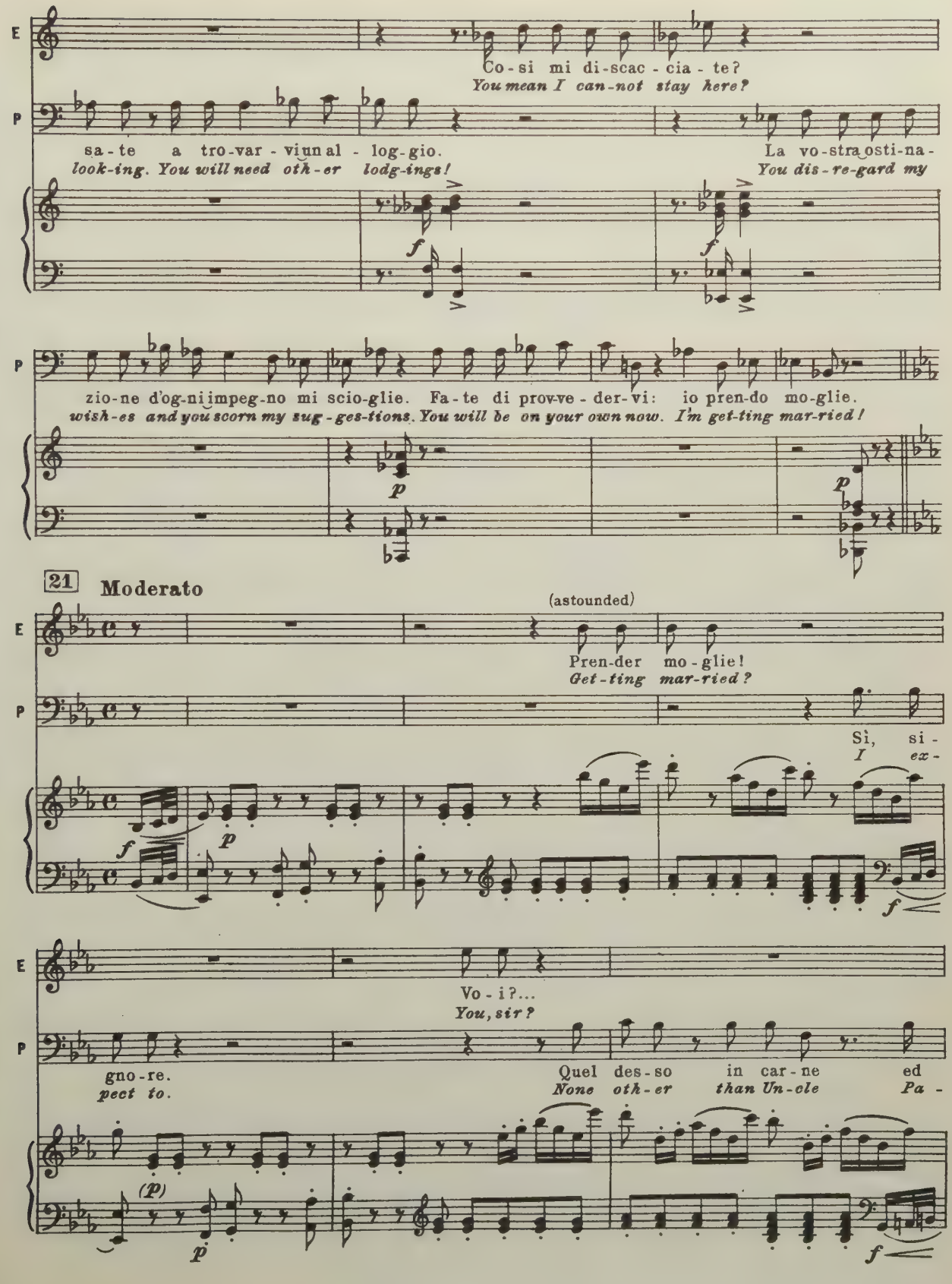

P
bam - bo - li mez - za doz - zi - na a me d'in - tor - no veg -
fam - i - ly gath-ered a - round you. Dad-dy will bring them all
P
go scher-zar, a me d'in - tor - no veg-go scher - zar, a me d'in -
kinds of toys; Three lit - tle girls and three lit - tle boys, three lit - tle
P
tor - no veg - go scher - zar, a me d'in - tor - no veg -
girls and three lit - tle boys, three lit - tle girls and three
P
go scher - zar.
lit - tle boys.

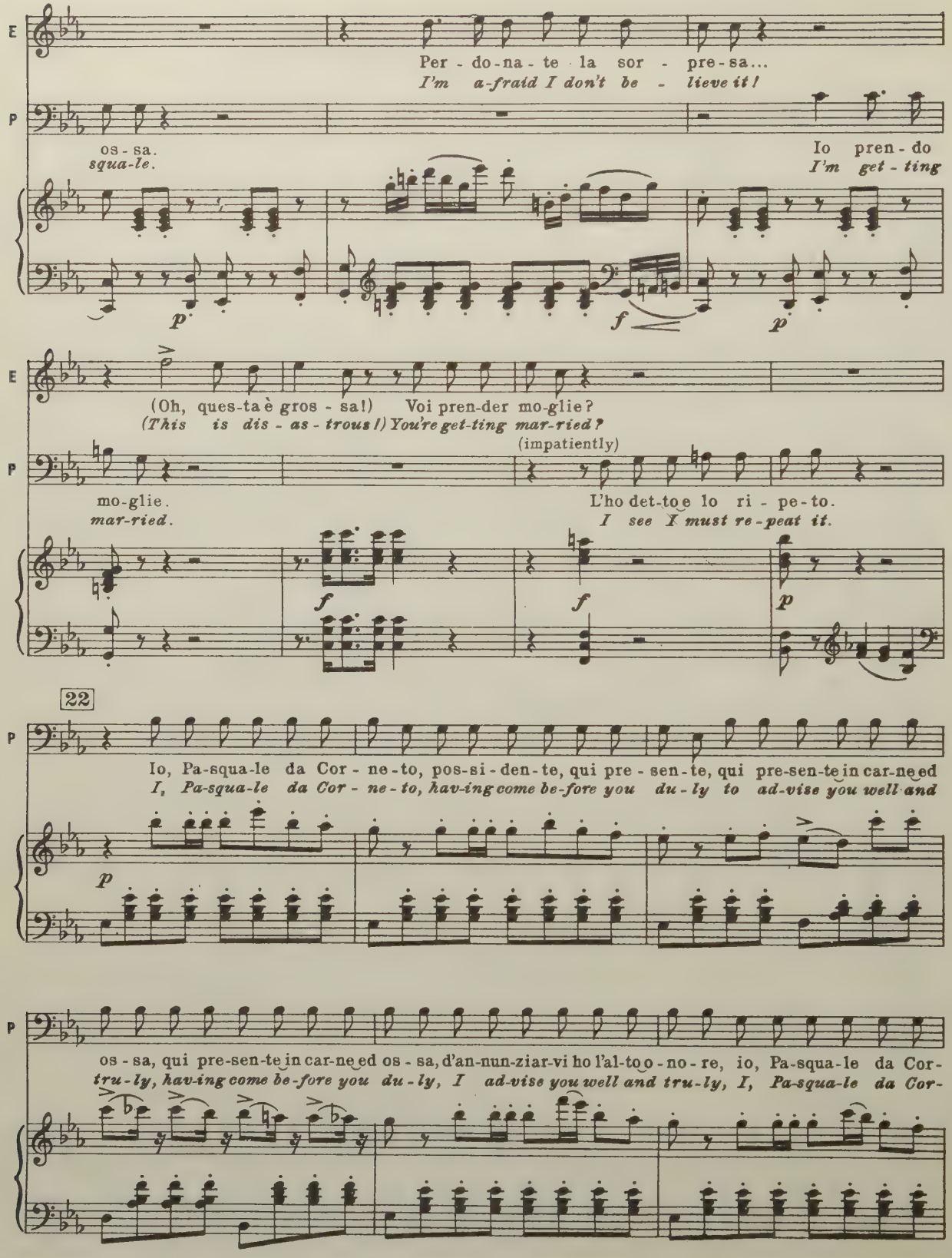
No. 2 Recitative and Duet

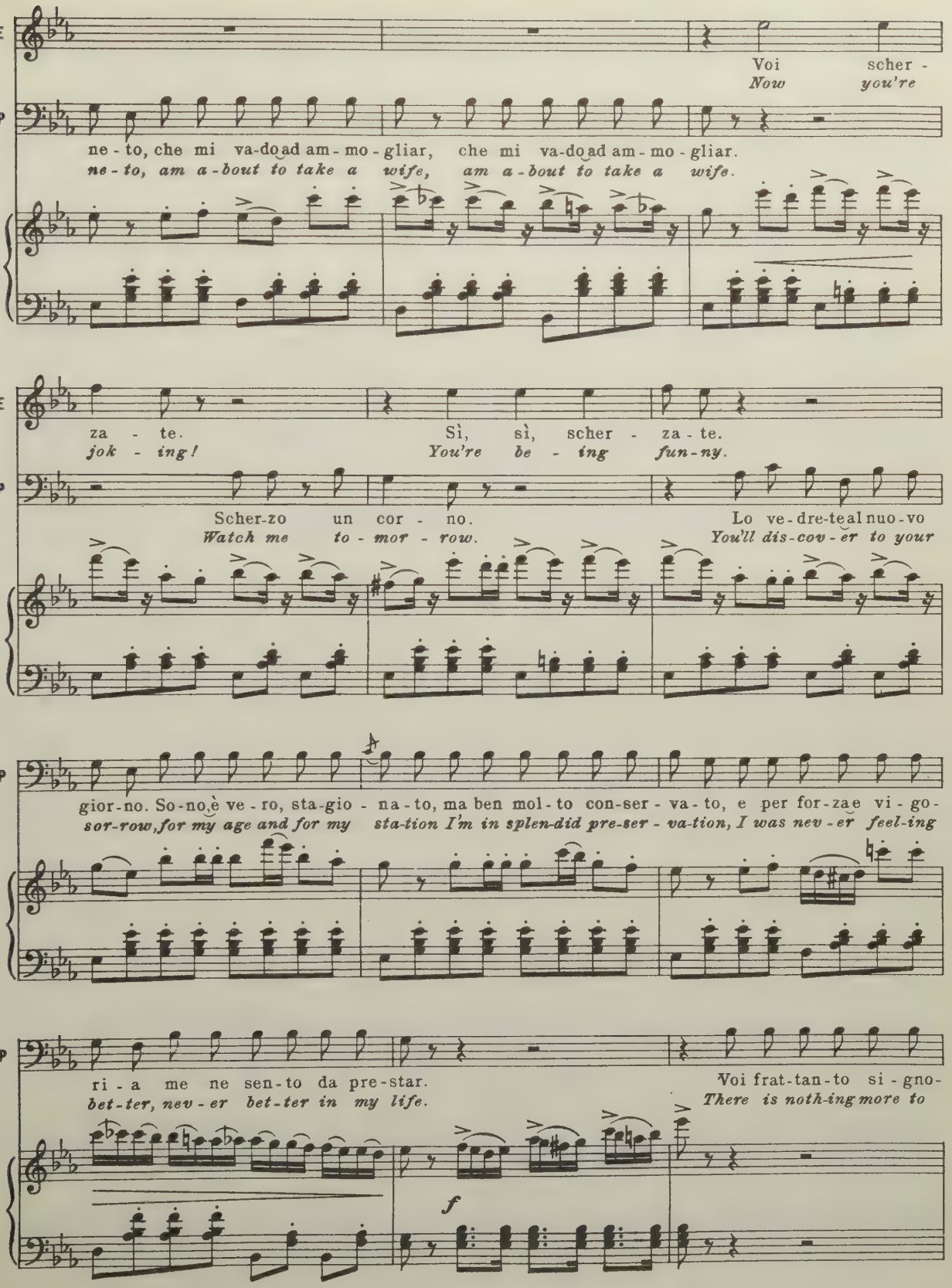

DON PASQUALE
Son ri - na - to.
What a fu - ture!
Or si par - lial ni - po - ti - no.
Now I'll break it to my neph - ew.
Recitative
p
Andantino
(looking off-stage)
A fa-reil cer-vel-li - no ve-da che si gua-da-gna.
I'll show that lit-tle pup-py what his con-duct has cost him.
Ec - co-lo ap-pun-to.
Ah, there he is.—
SCENE III
Giun-ge - te a tem-po.
A time - ly meet-ing.
Sta-vo per man - dar-via chia-ma - re.
I was just in - tend-ing to call you.
Fa - vo -
Please be
ri - te.
seat-ed.
Non vo' far-viun ser-mo - ne, vi do - man-doun mi-nu-to d'at-ten-zio - ne. È
This will not be a ser-mon, but I want you to give me your at-ten-tion. Now
p

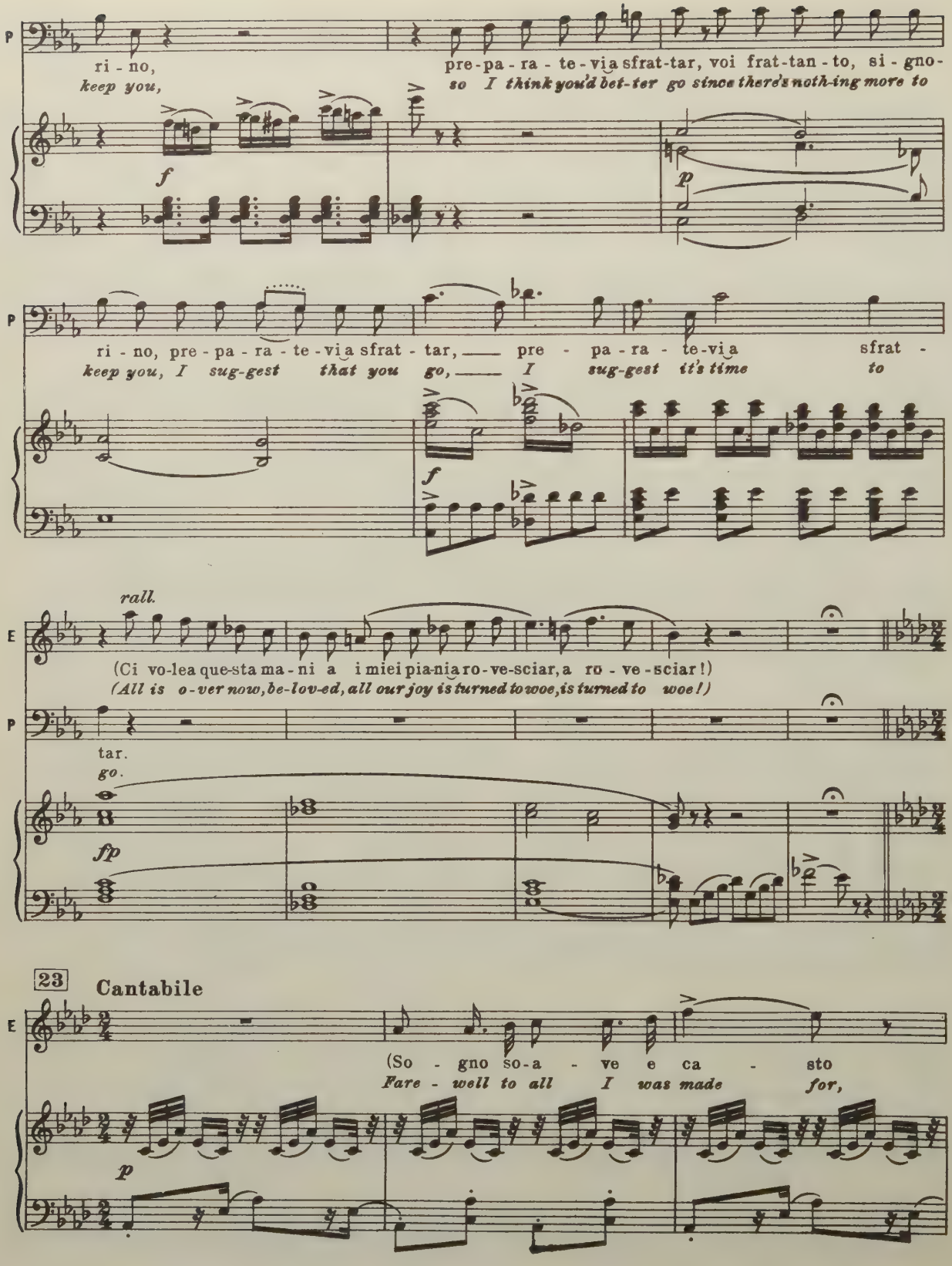
P
ve-ro o non è ve-ro che, sa-ran-no due me-si, io v'of-fer-si la man d'u-na zi-tel-la
have I or have I not, sir, for the past many weeks, been ad-vis-ing your marriage to a la-dy,
ERNESTO
È ve-ro.
You have, sir.
P
no-bi-le, ric-ca e bel-la? Pro-met-ten-do-vi per giun-ta un bel-l'as-seg-na-men-to, e al-la mia
Beau-ti-ful, charming and wealthy? Did I of-fer as a bo-nus a gen-er-ous al-lowance and at my
E
È ve-ro.
You did, sir!
P
mor-te quan-to pos-sie-do? Mi-nac-cian-do, in ca-so di ri-fiu-to, di-se-re-
death All of my for-tune? Did I warn you that if you should de-cline it, I would dis-
(sighing)
E
È ve-ro.
You warned me.
P
dar-vi, e a tor-vi ogni spe-ran-za, am-mo-gliar-mi, se è d'uo-po? Or
own you, and as a last re-sort, I my-self would get married? All
f

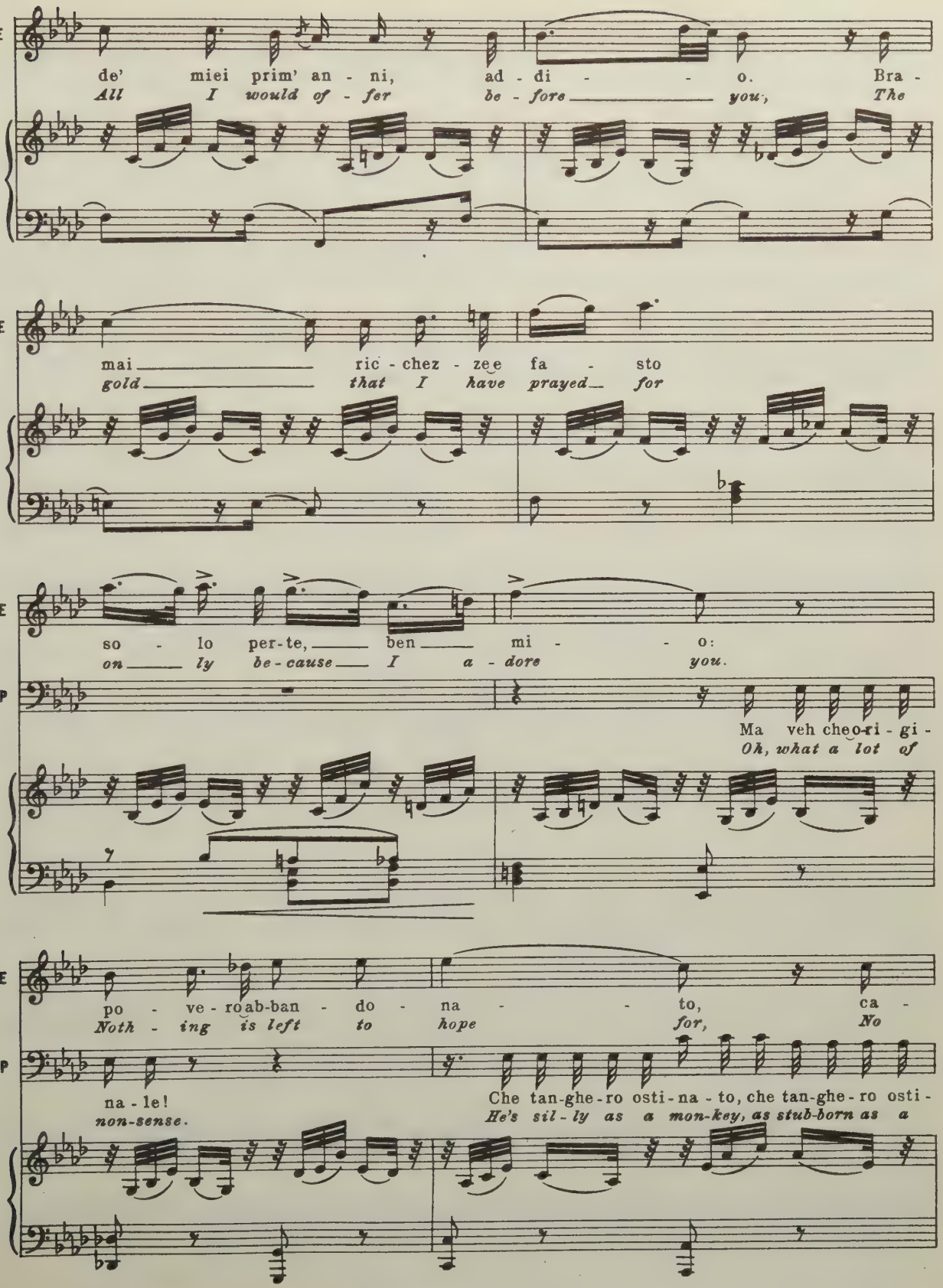

E
P
No! pos - so;
I can-not! I
be - ne, la spo-sa che v'of - fer - si, or son due me - si, ve l'of-fro-an-cor.
right, then. The of-fer that I made I now am re-peat-ing. What do you say?
p
f
Andantino
E
a - - mo No - ri - na, la mia fe - - d'è im - pe-
love my No - ri - na. I'm be-throthed to No-
p
(angrily)
E
gna-ta...
ri - na.
Ri-spet-ta - te u - na gio - vi - ne po - ve - ra, ma o - no -
I in-sist that you treat her re-spect-ful-ly. Though she
P
Si, con u - na spian - ta - ta.
Bah! Worth-less lit-tle bag-gage!
E
ra - ta e vir-tu-o - sa.
may be poor, she is hon-est.
Ir - re - vo - ca-bil - men - te.
Noth-ing can make me change it.
P
Sie-te pro-prio de - ci - so?
And your answer is fin-al?
Or ben, pen-
Well then, start
f

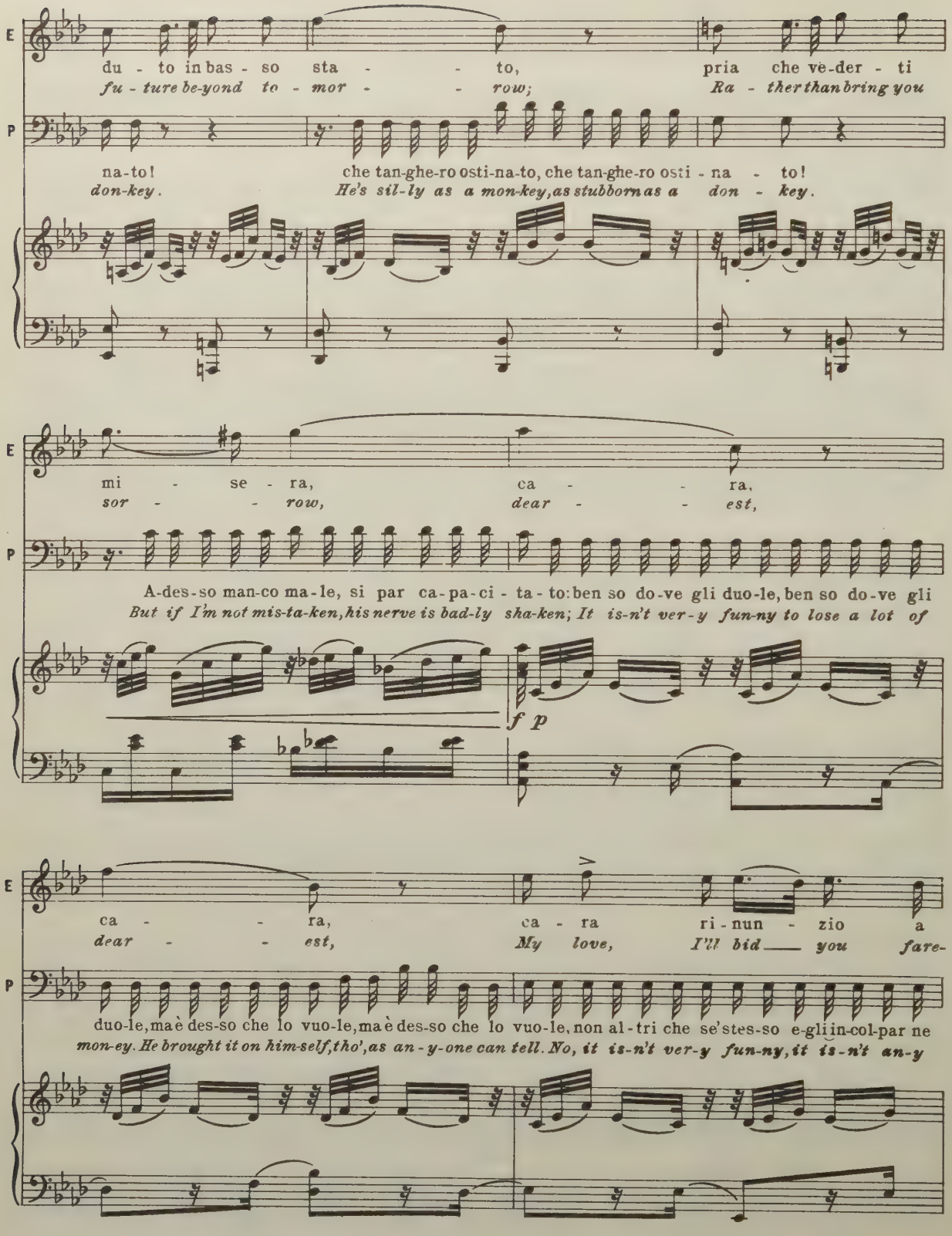

E
Co - si mi di - scac - cia - te?
You mean I can-not stay here?
P
sa - te a tro - var - viun al - log - gio.
look-ing. You will need oth-er lodg-ings!
La vo - stra osti - na -
You dis-re-gard my
f
f
P
zio - ne d'og - ni impeg - no mi scio - glie. Fa - te di prov - ve - der - vi: io pren - do mo - glie.
wish-es and you scorn my sug-ges-tions. You will be on your own now. I'm get-ting mar-ried!
p
p
21
Moderato
(astounded)
E
Pren - der mo - glie!
Get-ting mar-ried?
P
Sì, si -
I ex -
f
p
f
E
Vo - i?...
You, sir?
P
gno - re.
pect to.
Quel des - so in car - ne ed
None oth-er than Un-cle Pa -
(p)
p
f

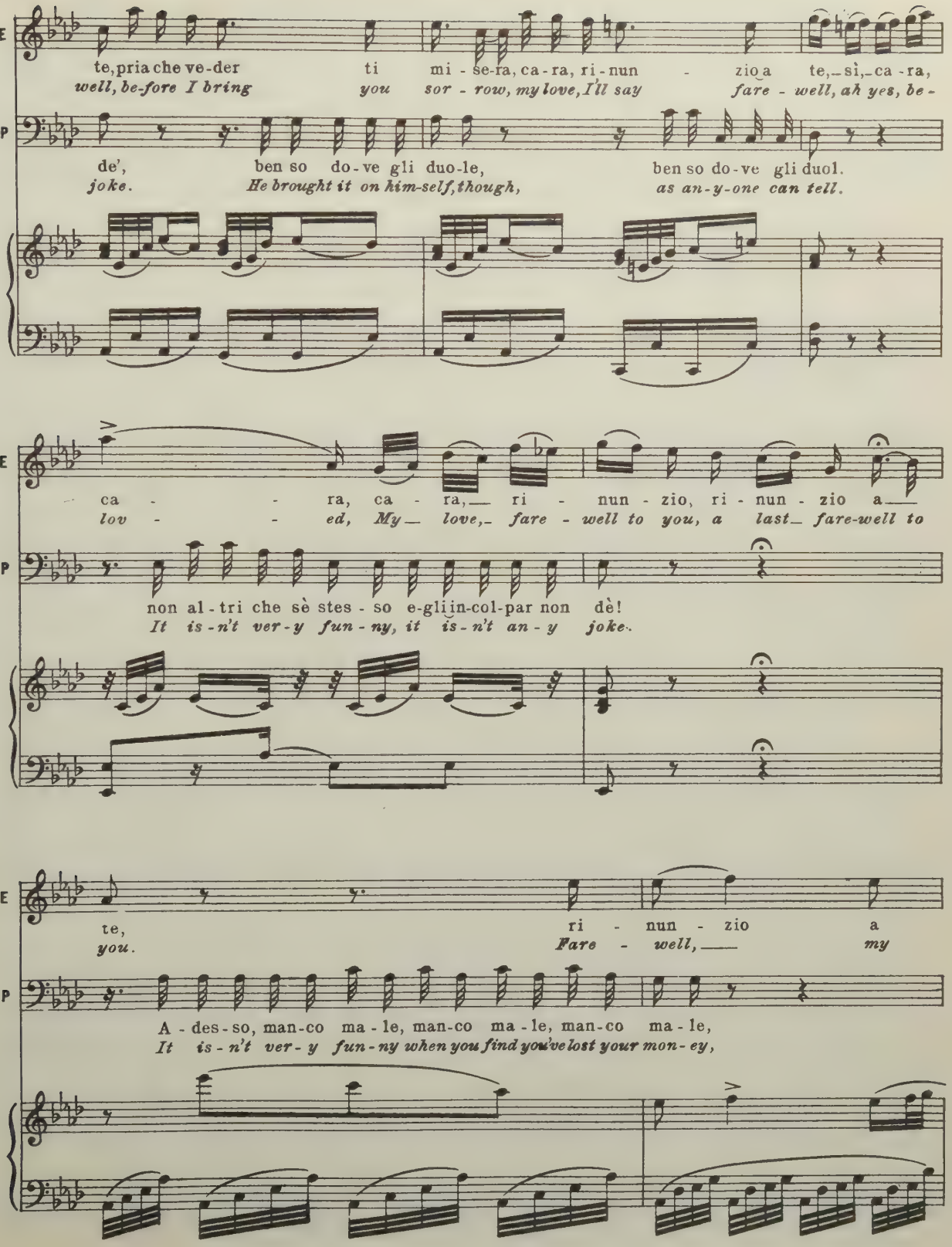

E
Per - do - na - te la sor - pre - sa...
I'm a-fraid I don't be - lieve it!
P
os - sa.
squa-le.
Io pren - do
I'm get - ting
p
f
p
E
(Oh, ques-ta è gros - sa!) Voi pren-der mo-glie?
(This is dis - as - trous!) You're get-ting mar-ried?
(impatiently)
P
mo-glie.
mar-ried.
L'ho det-to e lo ri - pe-to.
I see I must re-peat it.
f
f
p
22
P
Io, Pa-squa-le da Cor - ne-to, pos-si-den-te, qui pre - sen-te, qui pre-sen-te in car-ne ed
I, Pa-squa-le da Cor - ne - to, hav-ing come be-fore you du - ly to ad-vise you well and
p
P
os - sa, qui pre-sen-te in car-ne ed os - sa, d'an-nun-ziar-vi ho l'al-to o - no - re, io, Pa-squa-le da Cor-
tru - ly, hav-ing come be-fore you du - ly, I ad-vise you well and tru - ly, I, Pa-squa-le da Cor-

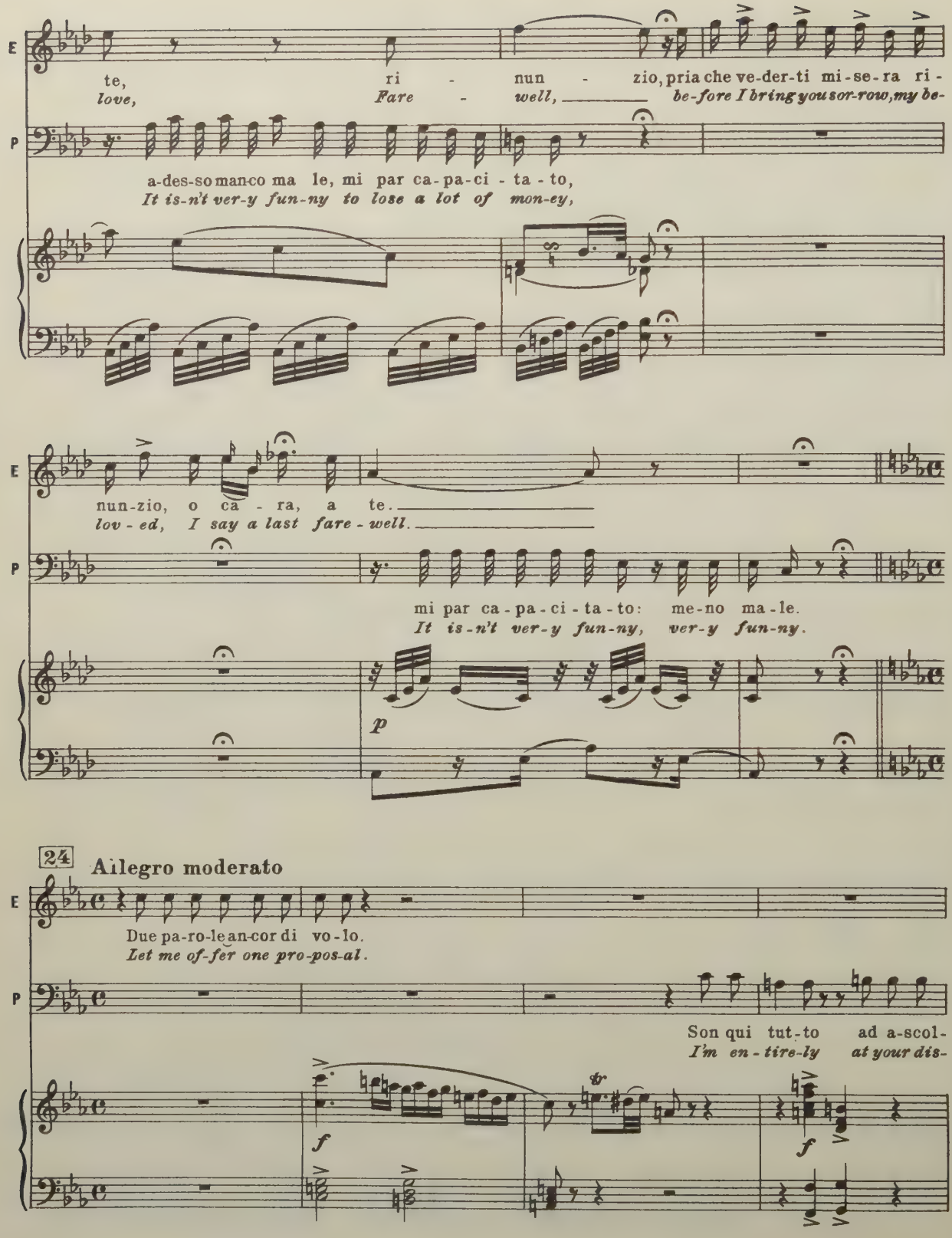

E
P
Voi scher -
Now you're
ne - to, che mi va-do ad am - mo - gliar, che mi va-do ad am - mo - gliar.
ne - to, am a - bout to take a wife, am a - bout to take a wife.
za - te. Sì, sì, scher - za - te.
jok - ing! You're be - ing fun - ny.
Scher-zo un cor - no. Lo ve-dre-te al nuo-vo
Watch me to - mor - row. You'll dis-cov - er to your
gior-no. So-no è ve - ro, sta-gio - na - to, ma ben mol - to con-ser - va - to, e per for-za e vi - go-
sor-row, for my age and for my sta-tion I'm in splen-did pre-ser - va-tion, I was nev - er feel-ing
ri - a me ne sen-to da pre-star.
bet-ter, nev - er bet-ter in my life.
Voi frat-tan-to si - gno-
There is noth-ing more to
f

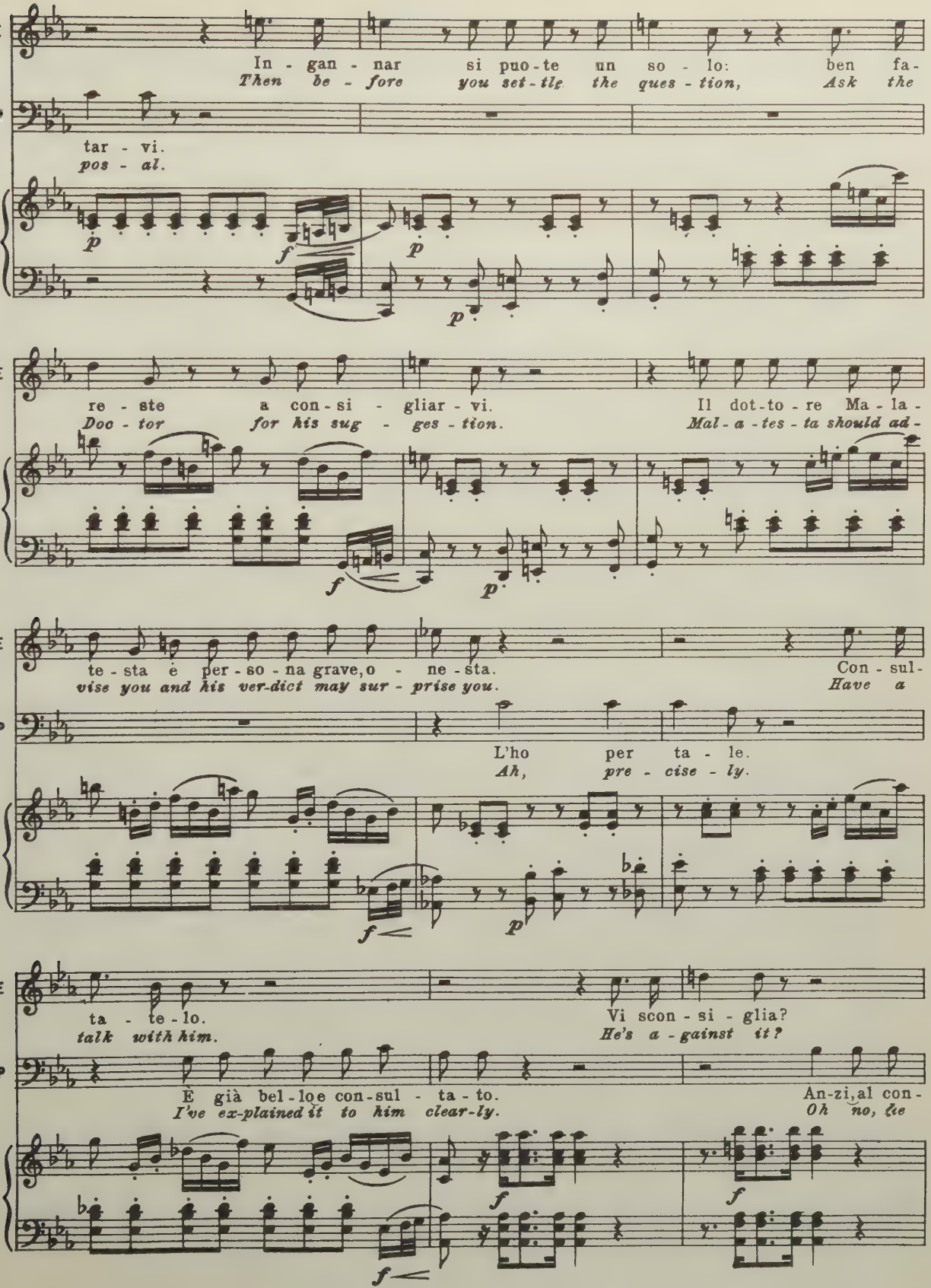

P
ri - no,
keep you,
pre - pa - ra - te - via sfrat - tar, voi frat - tan - to, si - gno -
so I think you'd bet - ter go since there's noth - ing more to
f
p
P
ri - no, pre - pa - ra - te - via sfrat - tar, pre - pa - ra - te - via sfrat -
keep you, I sug - gest that you go, I sug - gest it's time to
f
rall.
E
(Ci vo - lea que - sta ma - ni a i miei pia - nia ro - ve - sciar, a ro - ve - sciar!)
(All is o - ver now, be - lov - ed, all our joy is turned to woe, is turned to woe!)
P
tar.
go.
fp
23
Cantabile
E
(So - gno so - a - ve e ca - sto
Fare - well to all I was made for,
p

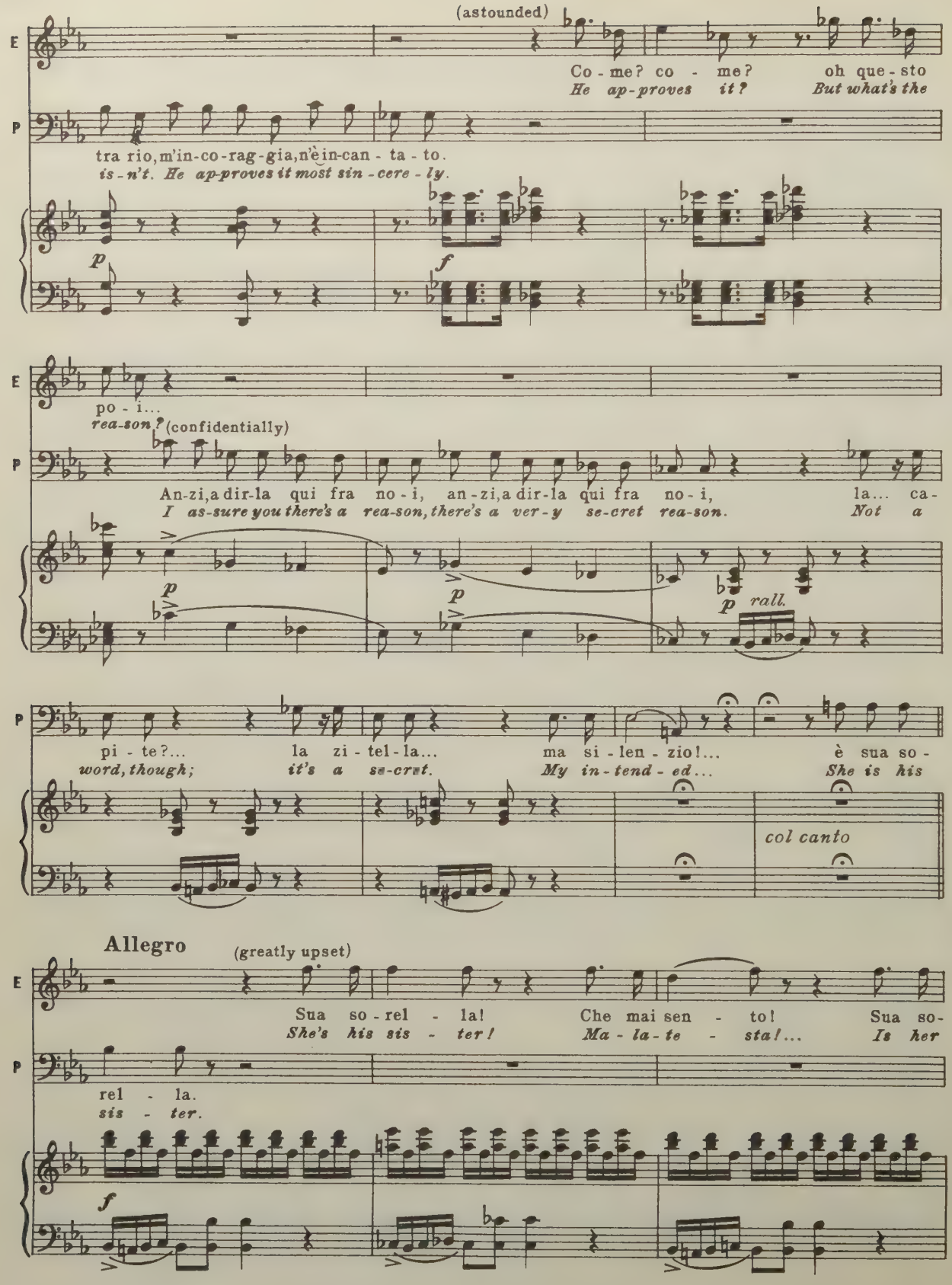

E
de' miei prim' an - ni, ad - di - - o. Bra -
All I would of - fer be - fore you, The
E
mai ric - chez - zee fa - sto
gold that I have prayed for
E
so - lo per-te, ben mi - o:
on - ly be - cause I a - dore you.
P
Ma veh cheo-ri - gi -
Oh, what a lot of
E
po - ve - roab-ban - do - na - to, ca -
Noth - ing is left to hope for, No
P
na - le!
non-sense.
Che tan-ghe-ro osti-na - to, che tan-ghe-ro osti -
He's sil - ly as a mon-key, as stub-born as a

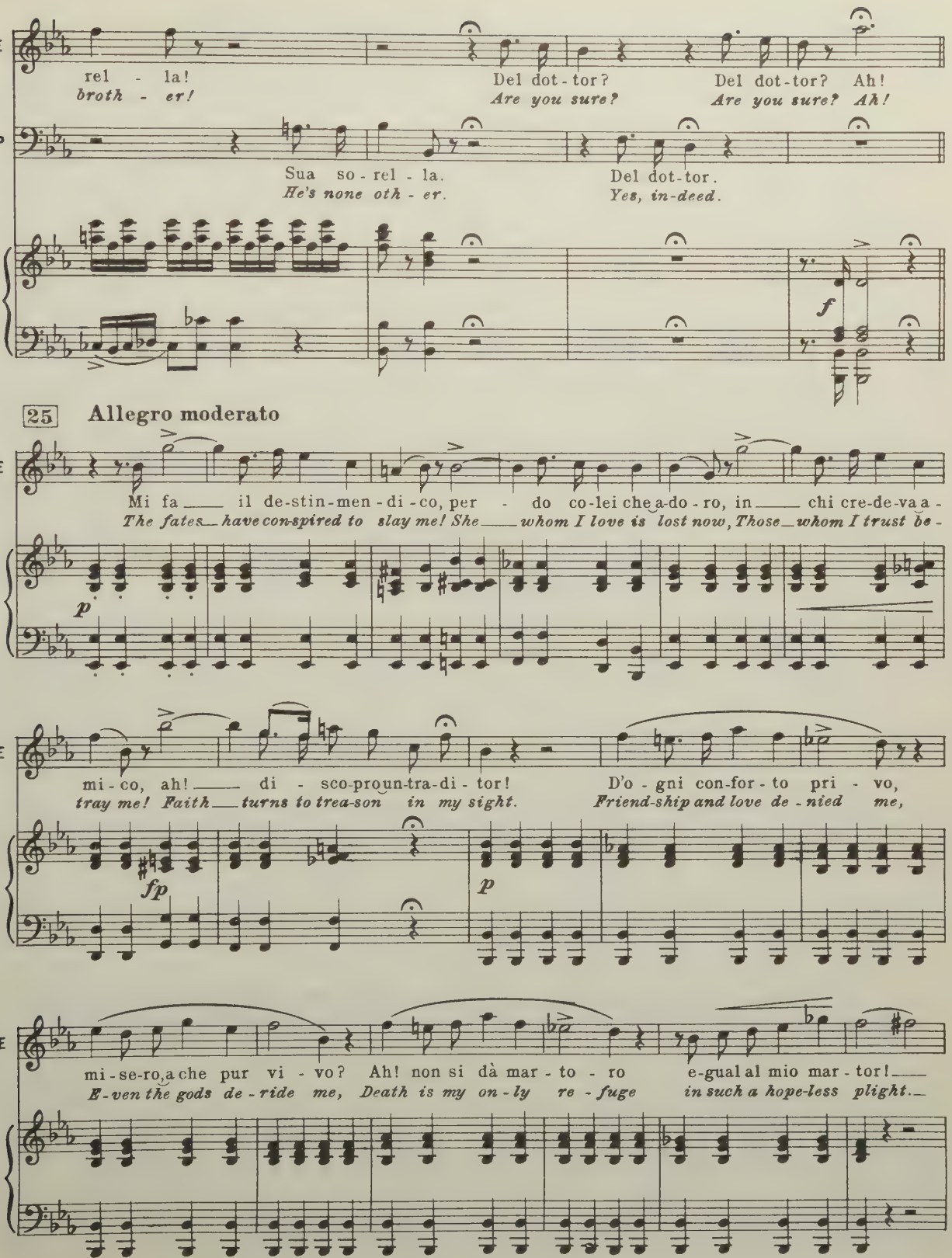

E
P
du - to in bas - so sta - - to, pria che ve-der - ti
fu - ture be-yond to - mor - - row; Ra - ther than bring you
na-to! che tan-ghe-ro osti-na-to, che tan-ghe-ro osti - na - to!
don-key. He's sil-ly as a mon-key, as stubborn as a don - key.
mi - se - ra, ca - - ra,
sor - - row, dear - - est,
A-des-so man-co ma-le, si par ca-pa-ci - ta-to: ben so do-ve gli duo-le, ben so do-ve gli
But if I'm not mis-ta-ken, his nerve is bad-ly sha-ken; It is-n't ver-y fun-ny to lose a lot of
f p
ca - - ra, ca - ra ri - nun - zio a
dear - - est, My love, I'll bid you fare-
duo-le, ma è des-so che lo vuo-le, ma è des-so che lo vuo-le, non al-tri che se'stes-so e-gli in-col-par ne
mon-ey. He brought it on him-self, tho', as an-y-one can tell. No, it is-n't ver-y fun-ny, it is-n't an-y

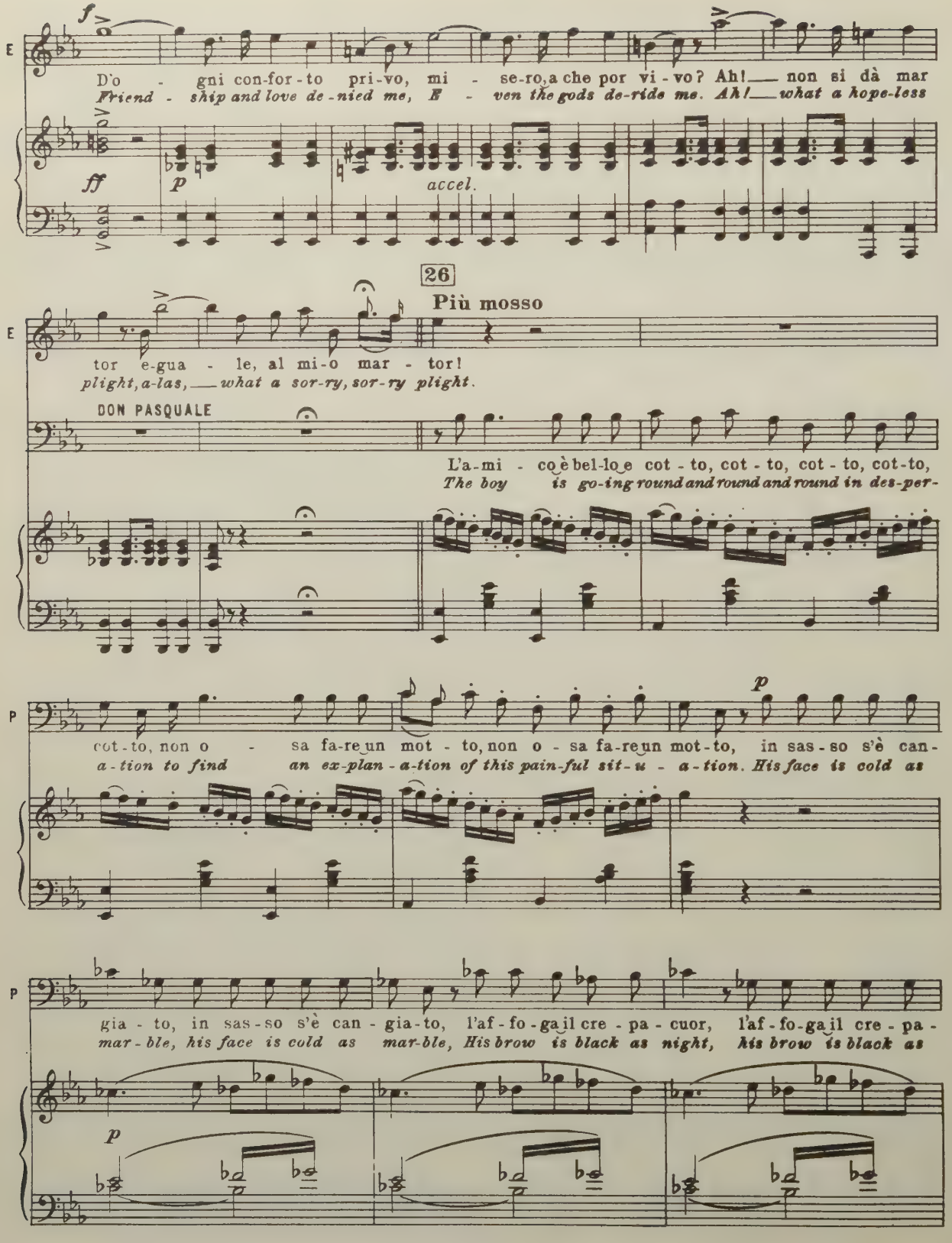

E
P
te, pria che ve-der ti mi - se-ra, ca-ra, ri-nun - zio a te, sì, ca-ra,
well, be-fore I bring you sor - row, my love, I'll say fare - well, ah yes, be -
de', ben so do-ve gli duo-le, ben so do-ve gli duol.
joke. He brought it on him-self, though, as an-y-one can tell.
ca - - ra, ca - ra, ri - nun - zio, ri - nun - zio a
lov - - ed, My love, fare - well to you, a last fare-well to
non al-tri che sè stes - so e-gli in-col-par non dè!
It is-n't ver-y fun-ny, it is-n't an-y joke.
te,
you.
ri - nun - zio a
Fare - well, my
A - des-so, man-co ma - le, man-co ma - le, man-co ma - le,
It is-n't ver-y fun-ny when you find you've lost your mon-ey,

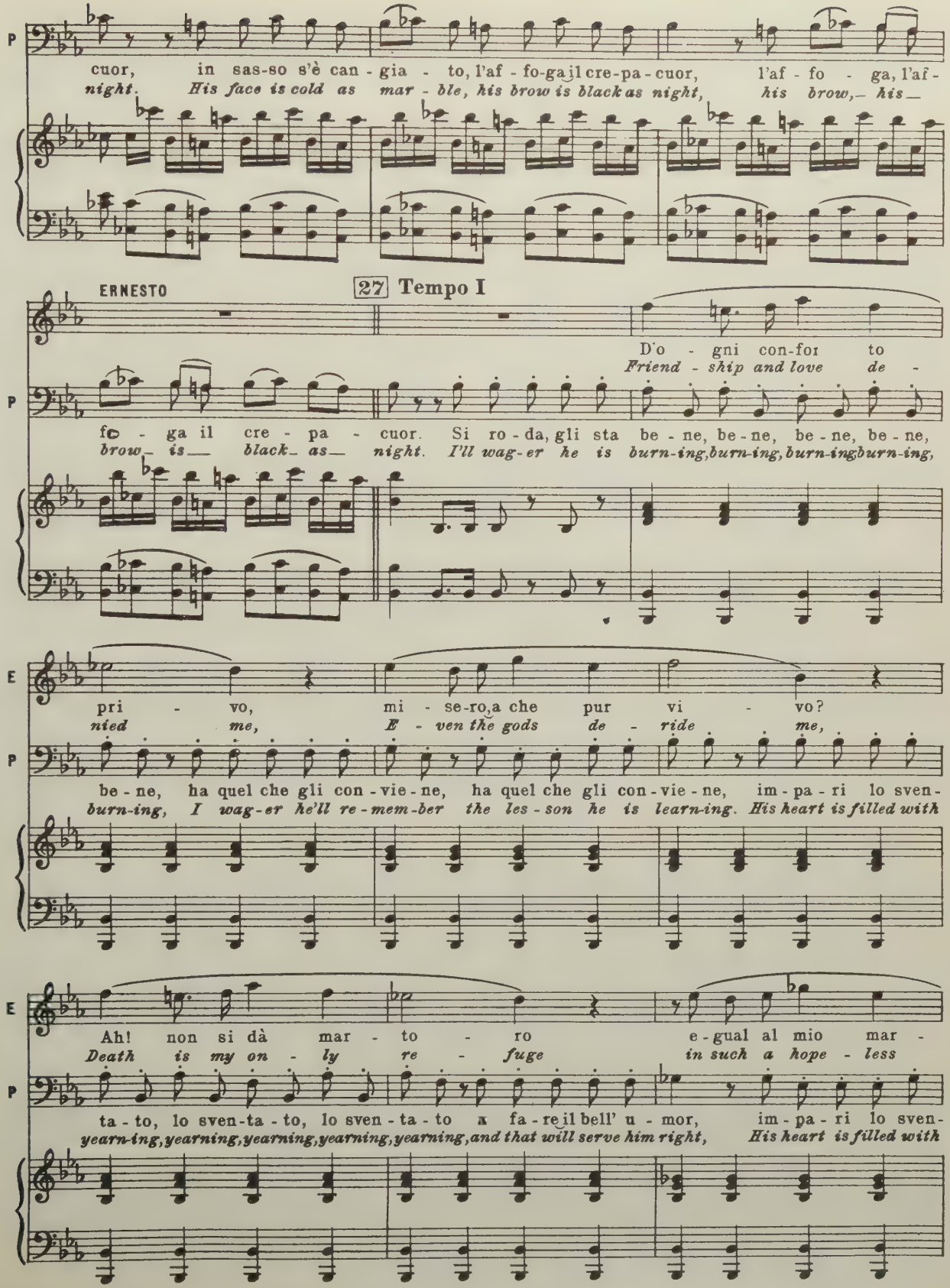

E
te, ri - nun - zio, pria che ve-der-ti mi-se-ra ri-
love, Fare - well, be-fore I bring you sor-row, my be-
P
a-des-so man-co ma le, mi par ca-pa-ci - ta - to,
It is-n't ver-y fun-ny to lose a lot of mon-ey,
E
nun-zio, o ca - ra, a te.
lov - ed, I say a last fare - well.
P
mi par ca-pa-ci-ta-to: me-no ma-le.
It is-n't ver-y fun-ny, ver-y fun-ny.
p
24
Allegro moderato
E
Due pa-ro-le an-cor di vo-lo.
Let me of-fer one pro-pos-al.
P
Son qui tut-to ad a-scol-
I'm en-tire-ly at your dis-
f
f

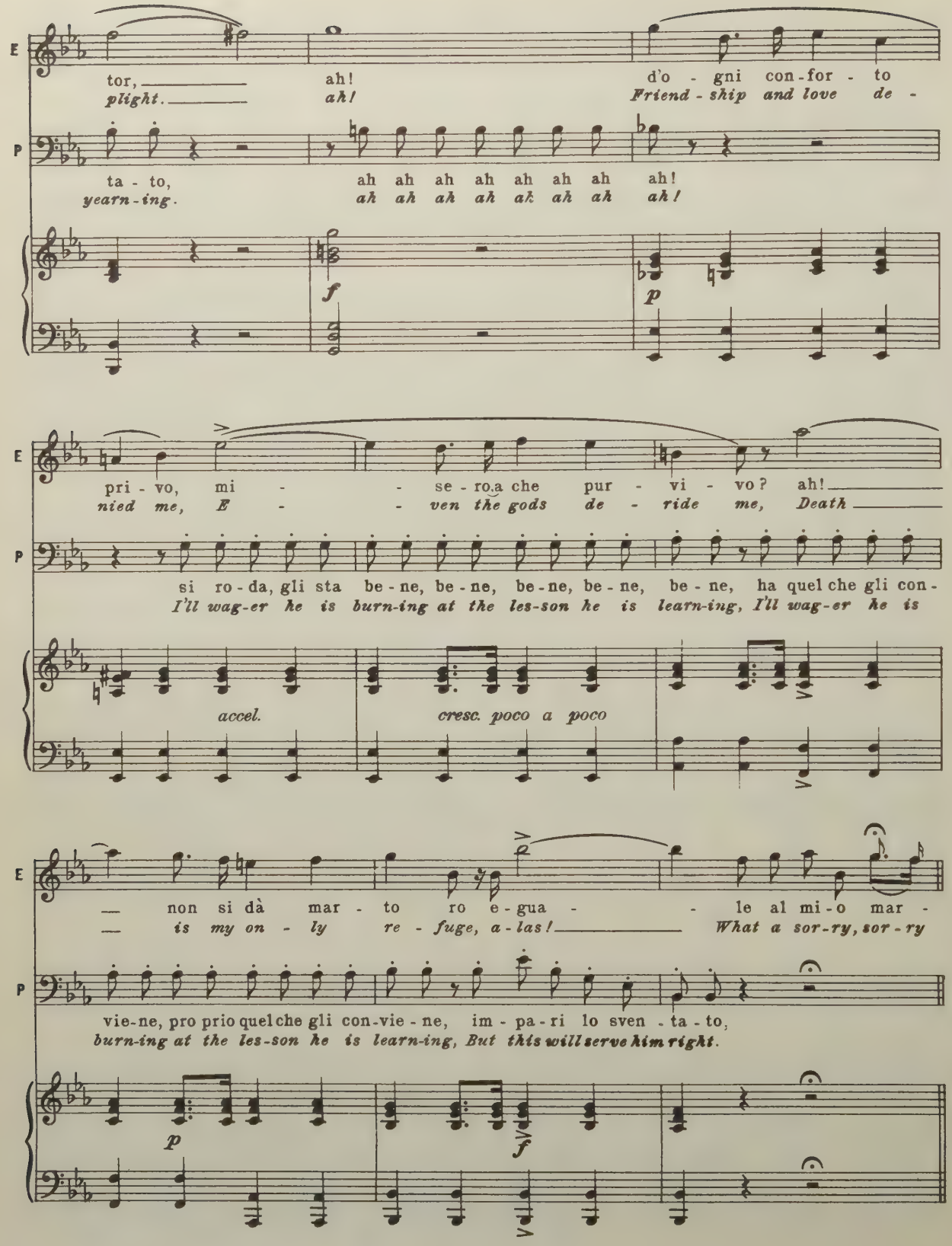

E
In - gan - nar si puo - te un so - lo: ben fa-
Then be - fore you set - tle the ques - tion, Ask the
P
tar - vi.
pos - al.
p f p p
E
re - ste a con - si - gliar - vi. Il dot - to - re Ma - la -
Doc - tor for his sug - ges - tion. Mal - a - tes - ta should ad -
f p
E
te - sta è per - so - na grave, o - ne - sta. Con - sul -
vise you and his ver - dict may sur - prise you. Have a
P
L'ho per ta - le.
Ah, pre - cise - ly.
f p
E
ta - te - lo. Vi scon - si - glia?
talk with him. He's a - gainst it?
P
È già bel - loe con - sul - ta - to. An - zi, al con -
I've ex - plained it to him clear - ly. Oh no, the
f f
f

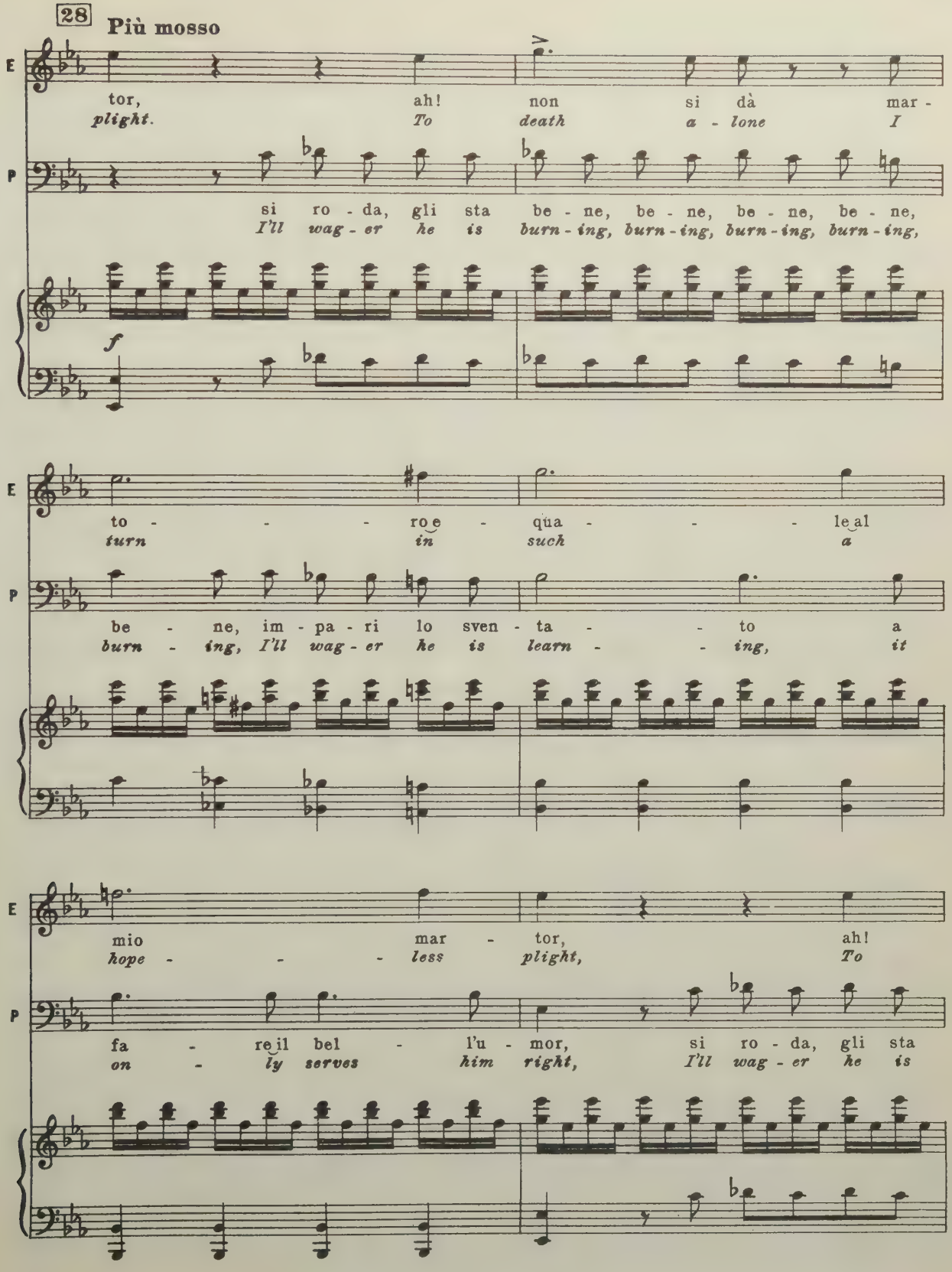

(astounded)
E
Co - me? co - me? oh que - sto
He ap-proves it? But what's the
P
tra rio, m'in-co-rag-gia, n'è in-can - ta - to.
is-n't. He ap-proves it most sin-cere-ly.
p
f
E
po - i...
rea-son? (confidentially)
P
An-zi, a dir-la qui fra no - i, an-zi, a dir-la qui fra no - i, la... ca-
I as-sure you there's a rea-son, there's a ver-y se-cret rea-son. Not a
p
p
p rall.
P
pi - te?... la zi - tel - la... ma si - len - zio!... è sua so -
word, though; it's a se-cret. My in-tend-ed... She is his
col canto
Allegro
(greatly upset)
E
Sua so - rel - la! Che mai sen - to! Sua so-
She's his sis - ter! Ma - la - te - sta!... Is her
P
rel - la.
sis - ter.
f

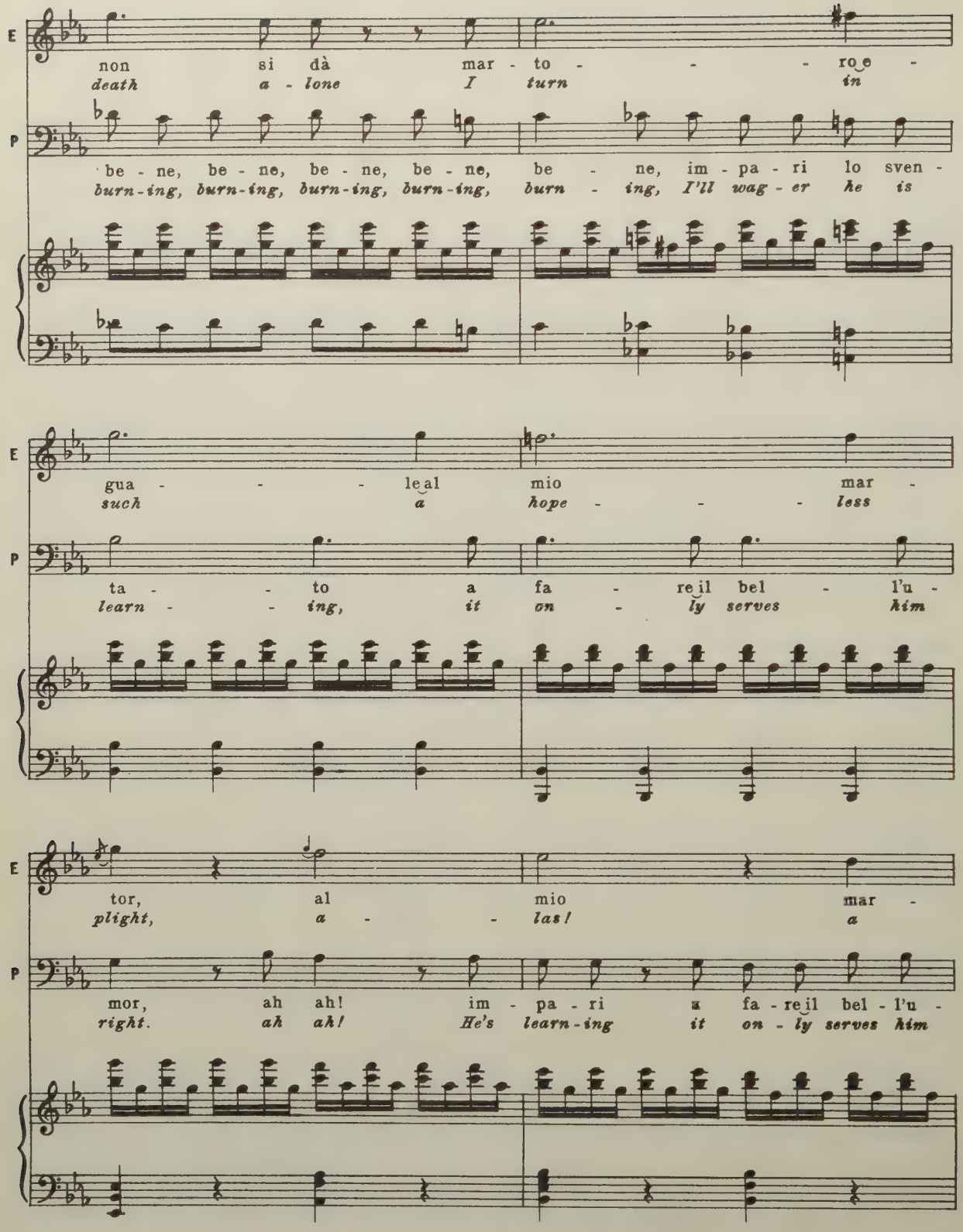

E
rel - la!
broth - er!
Del dot - tor?
Are you sure?
Del dot - tor? Ah!
Are you sure? Ah!
P
Sua so - rel - la.
He's none oth - er.
Del dot - tor.
Yes, in - deed.
f
25
Allegro moderato
E
Mi fa il de-stin-men-di-co, per - do co-lei che a-do-ro, in chi cre-de-va a -
The fates have con-spired to slay me! She whom I love is lost now, Those whom I trust be -
p
mi - co, ah! di - sco-proun-tra-di - tor!
tray me! Faith turns to trea-son in my sight.
D'o - gni con-for - to pri - vo,
Friend-ship and love de - nied me,
fp
p
mi - se-ro, a che pur vi - vo? Ah! non si dà mar - to - ro e-gual al mio mar - tor!
E-ven the gods de - ride me, Death is my on - ly re - fuge in such a hope-less plight.

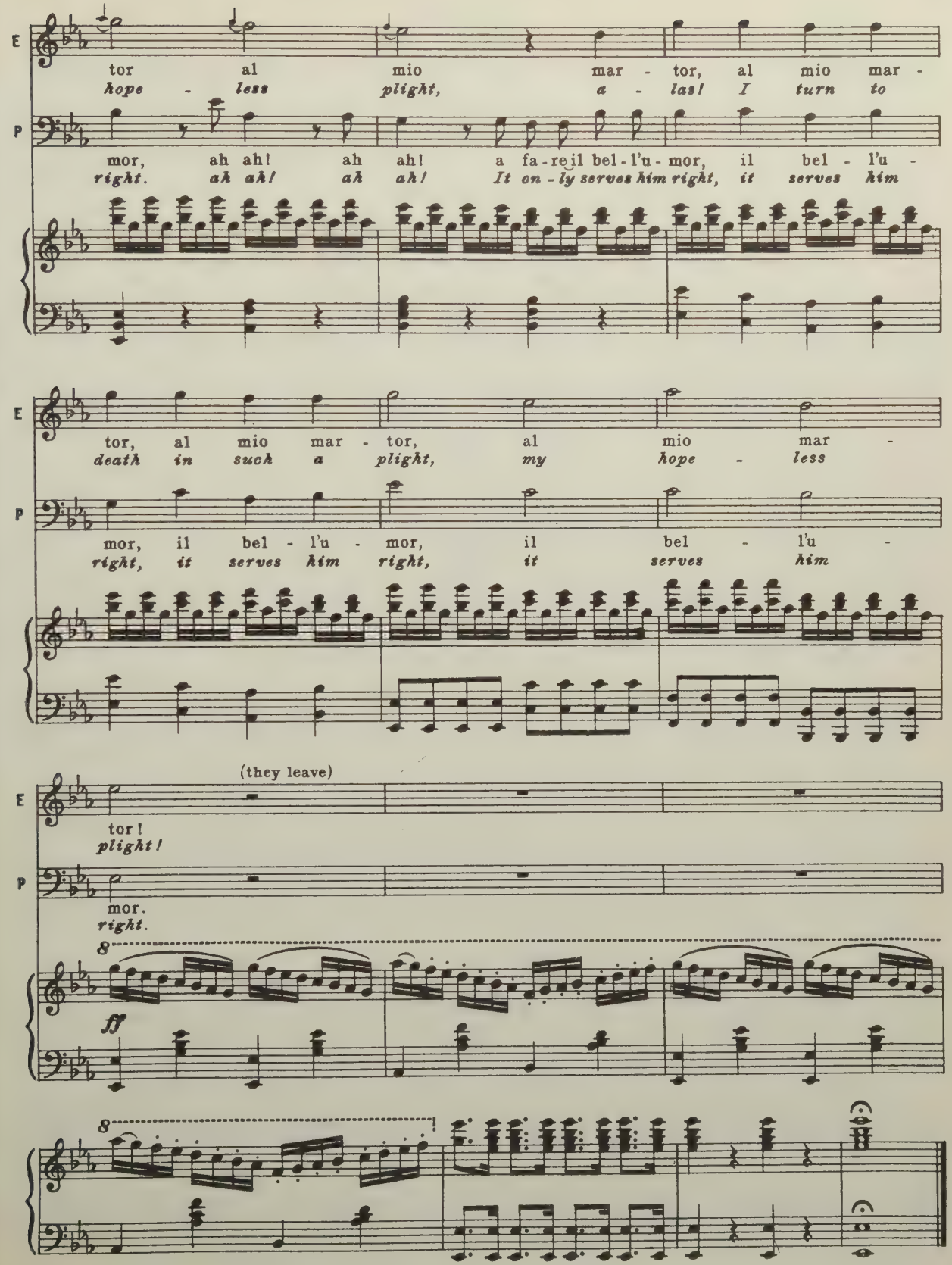

f
D'o - gni con-for-to pri-vo, mi - se-ro, a che por vi-vo? Ah!___ non si dà mar
Friend - ship and love de-nied me, E - ven the gods de-ride me. Ah!___ what a hope-less
ff
p
accel.
26
Più mosso
tor e-gua - le, al mi-o mar - tor!
plight, a-las,___ what a sor-ry, sor-ry plight.
DON PASQUALE
L'a-mi - co è bel-lo e cot - to, cot - to, cot - to, cot-to,
The boy is go-ing round and round and round in des-per-
p
cot-to, non o - sa fa-re un mot - to, non o - sa fa-re un mot-to, in sas-so s'è can-
a-tion to find an ex-plan-a-tion of this pain-ful sit-u - a-tion. His face is cold as
p
gia - to, in sas-so s'è can - gia-to, l'af-fo-ga il cre - pa - cuor, l'af-fo-ga il cre - pa -
mar-ble, his face is cold as mar-ble, His brow is black as night, his brow is black as
p


P
cuor, in sas-so s'è can - gia - to, l'af - fo-ga il cre-pa-cuor, l'af - fo - ga, l'af-
night. His face is cold as mar - ble, his brow is black as night, his brow,— his—
ERNESTO
27 Tempo I
D'o - gni con-for to
Friend - ship and love de -
fo - ga il cre - pa - cuor. Si ro - da, gli sta be - ne, be - ne, be - ne, be - ne,
brow— is— black— as— night. I'll wag-er he is burn-ing, burn-ing, burn-ing burn-ing,
E
pri - vo, mi - se-ro a che pur vi - vo?
nied me, E - ven the gods de - ride me,
P
be - ne, ha quel che gli con - vie - ne, ha quel che gli con - vie - ne, im - pa - ri lo sven-
burn-ing, I wag-er he'll re - mem-ber the les - son he is learn-ing. His heart is filled with
E
Ah! non si dà mar - to - ro e - gual al mio mar -
Death is my on - ly re - fuge in such a hope - less
P
ta - to, lo sven - ta - to, lo sven - ta - to a fa - re il bell' u - mor, im - pa - ri lo sven-
yearn-ing, yearning, yearning, yearning, yearning, and that will serve him right, His heart is filled with


E
tor, ah! d'o - gni con-for - to
plight. ah! Friend - ship and love de -
P
ta - to, ah ah ah ah ah ah ah ah!
yearn-ing. ah ah ah ah ah ah ah ah!
f
p
E
pri - vo, mi - - se - ro a che pur - vi - vo? ah!
nied me, E - - ven the gods de - ride me, Death
P
si ro - da, gli sta be - ne, be - ne, be - ne, be - ne, be - ne, ha quel che gli con-
I'll wag-er he is burn-ing at the les-son he is learn-ing, I'll wag-er he is
accel.
cresc. poco a poco
E
non si dà mar - to ro e - gua - - le al mi - o mar -
is my on - ly re - fuge, a - las! What a sor-ry, sor - ry
P
vie-ne, pro prio quel che gli con-vie - ne, im - pa - ri lo sven - ta - to,
burn-ing at the les-son he is learn-ing, But this will serve him right.
p
f


28
Più mosso
E
P
tor, ah! non si dà mar -
plight. To death a - lone I
si ro - da, gli sta be - ne, be - ne, be - ne, be - ne,
I'll wag - er he is burn - ing, burn - ing, burn - ing, burn - ing,
f
to - - - ro e - qua - - - le al
turn in such a
be - ne, im - pa - ri lo sven - ta - - to a
burn - ing, I'll wag - er he is learn - - ing, it
mio mar - tor, ah!
hope - - - less plight, To
fa - re il bel - l'u - mor, si ro - da, gli sta
on - ly serves him right, I'll wag - er he is

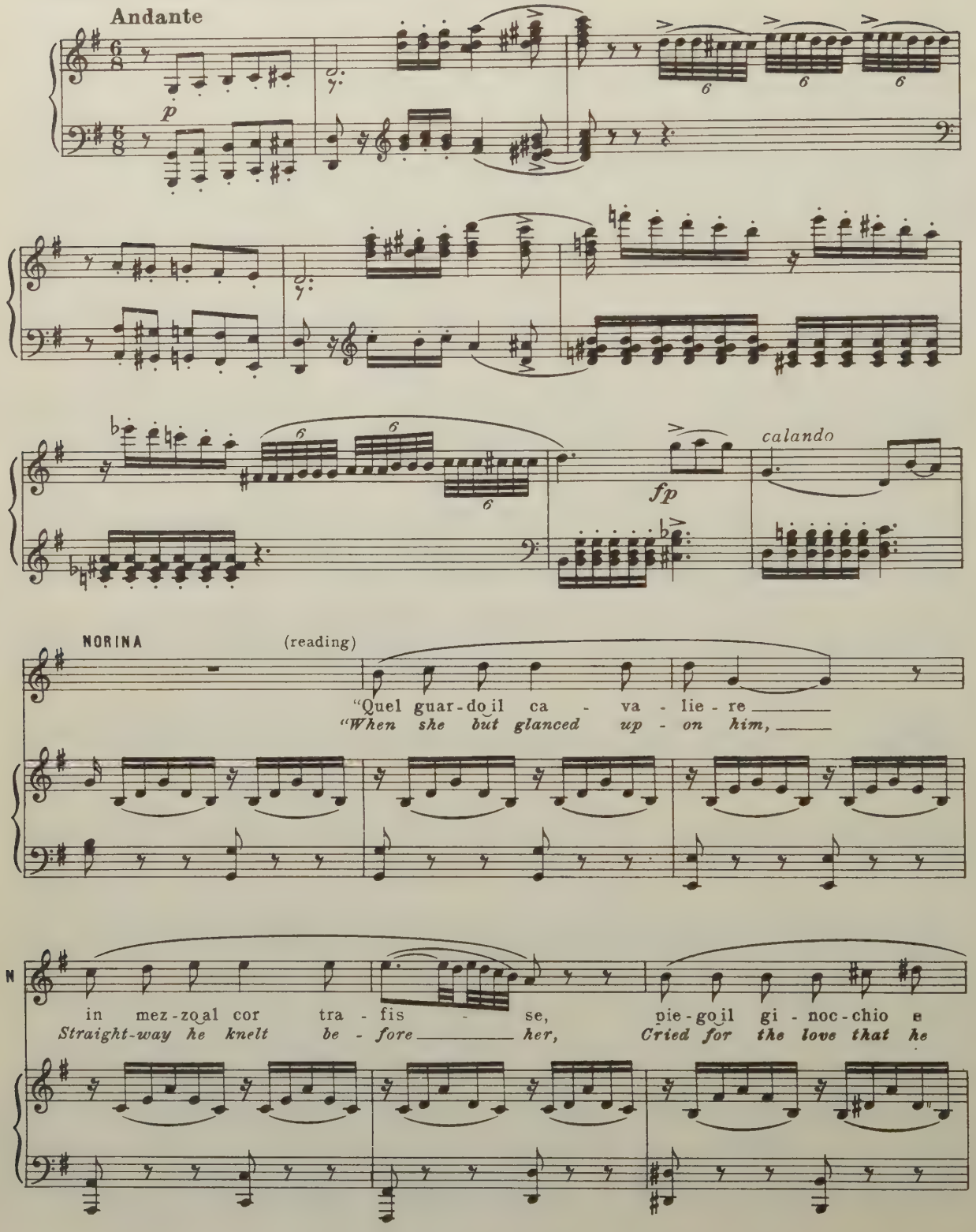

E
non si dà mar - to - - - ro e -
death a - lone I turn in
P
be - ne, be - ne, be - ne, be - ne, be - ne, im - pa - ri lo sven -
burn-ing, burn-ing, burn-ing, burn-ing, burn - ing, I'll wag - er he is
E
gua - - - le al mio mar -
such a hope - - - less
P
ta - - to a fa - re il bel - l'u -
learn - - ing, it on - ly serves him
E
tor, al mio mar -
plight, a - - las! a
P
mor, ah ah! im - pa - ri a fa - re il bel - l'u -
right. ah ah! He's learn-ing it on - ly serves him

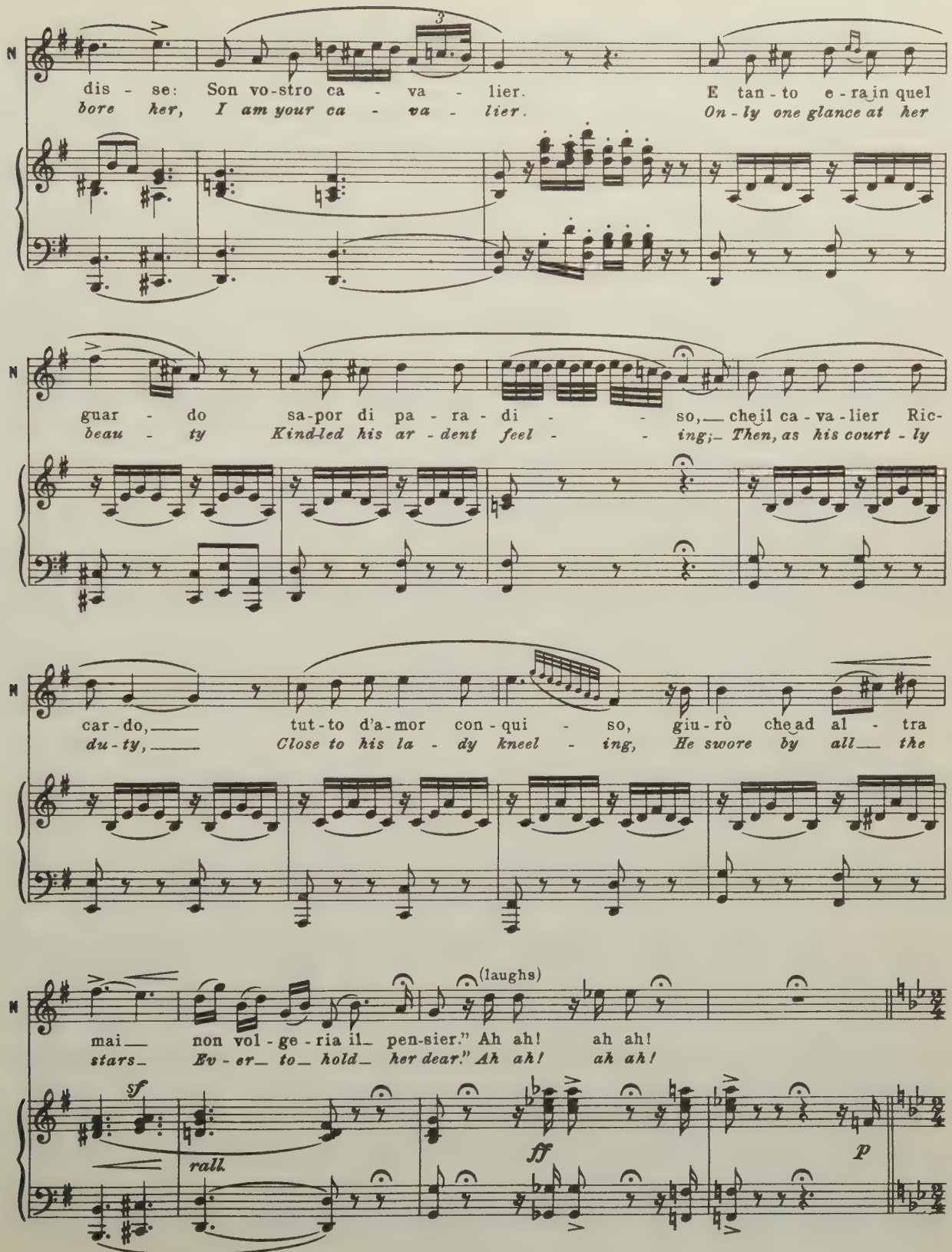

E
P
tor al mio mar - tor, al mio mar -
hope - less plight, a - las! I turn to
mor, ah ah! ah ah! a fa-reil bel-l'u-mor, il bel - l'u -
right. ah ah! ah ah! It on-ly serves him right, it serves him
tor, al mio mar - tor, al mio mar -
death in such a plight, my hope - less
mor, il bel - l'u - mor, il bel - l'u -
right, it serves him right, it serves him
(they leave)
tor!
plight!
mor.
right.
8
ff
8

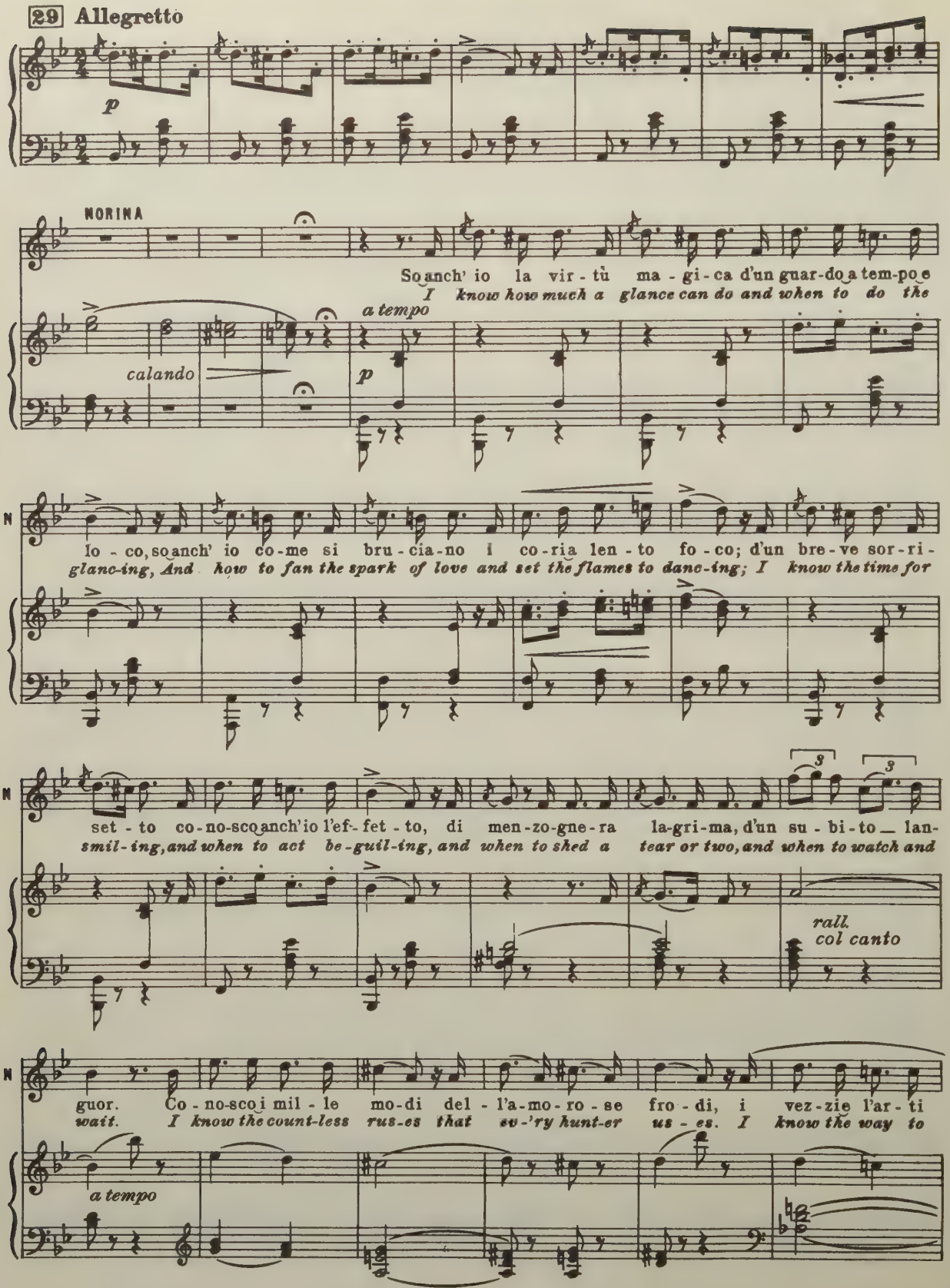
No. 3 Cavatina

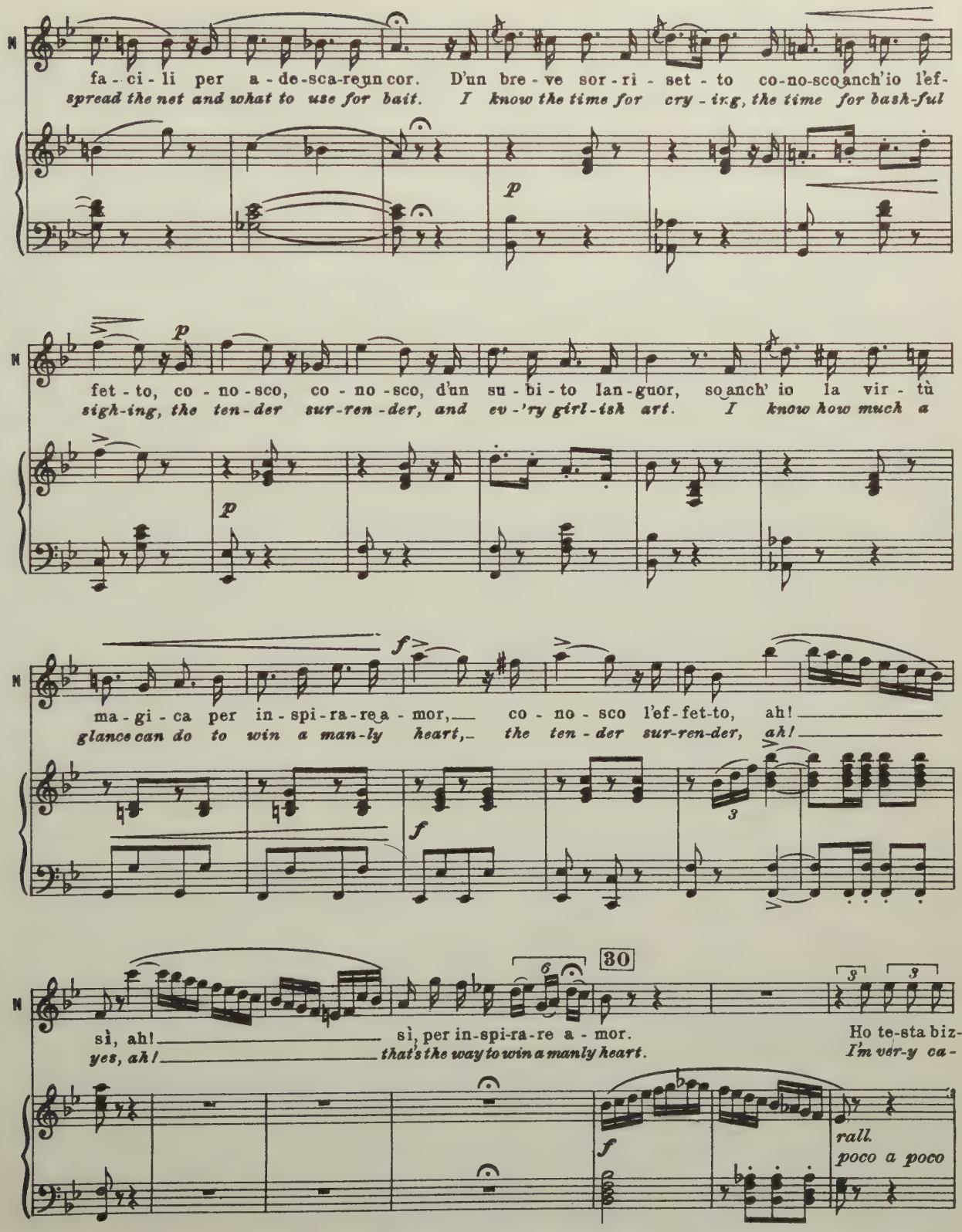
Norina

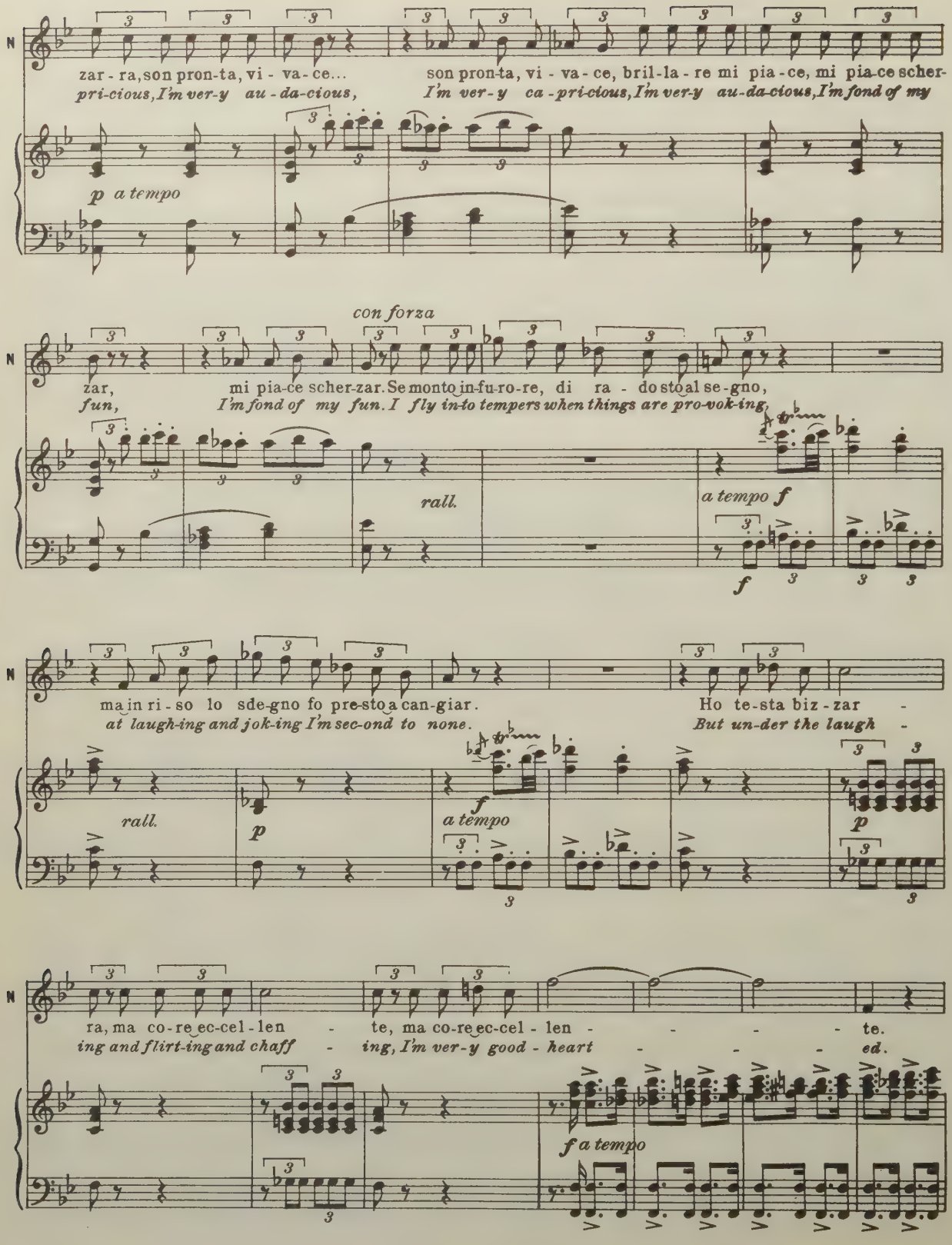
SCENE IV: A room in Norina's house.

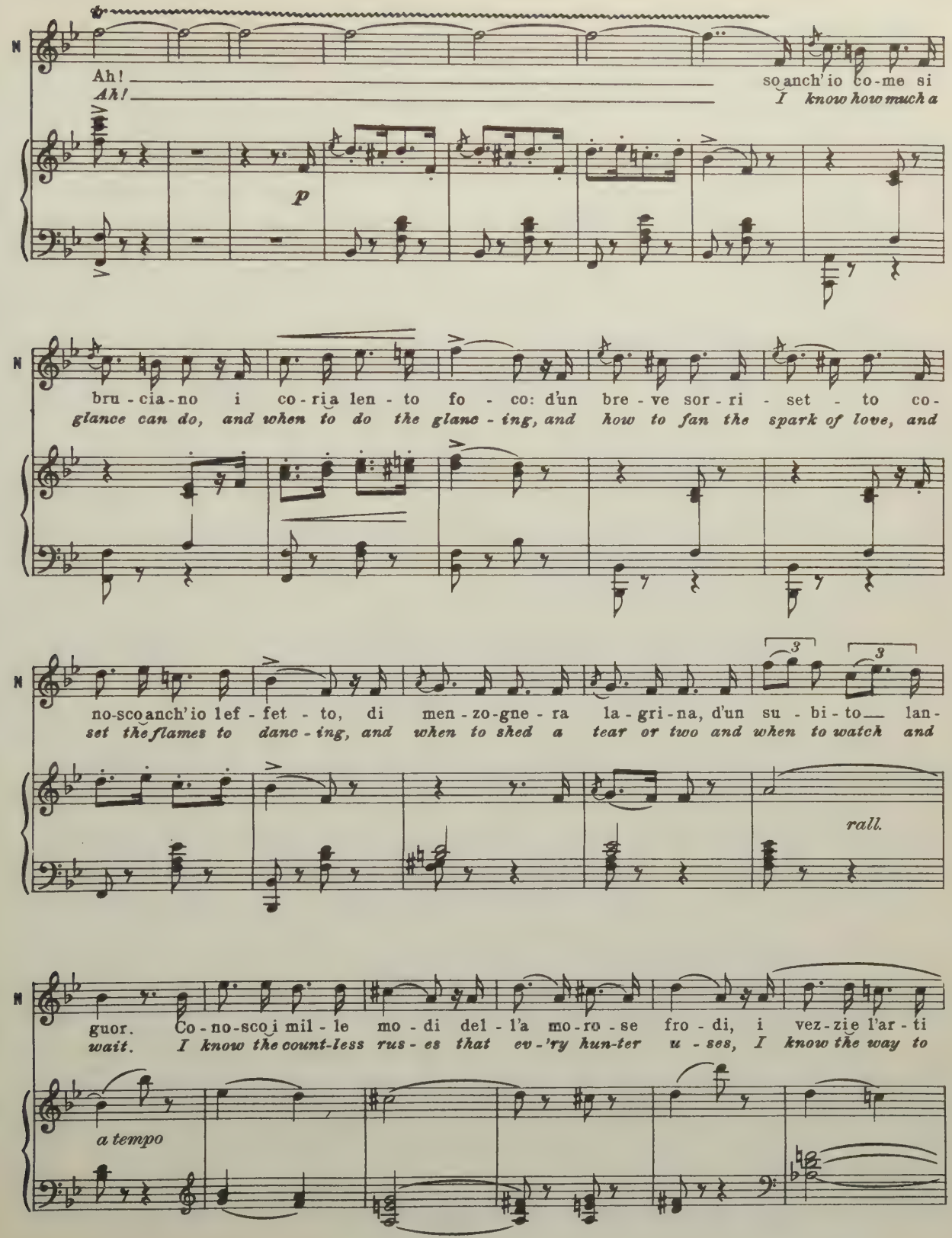

Andante
p
fp
calando
NORINA
(reading)
"Quel guar-do il ca - va - lie - re
"When she but glanced up - on him,
in mez-zo al cor tra - fis - se,
Straight-way he knelt be - fore her,
pie-go il gi - noc-chio e
Cried for the love that he

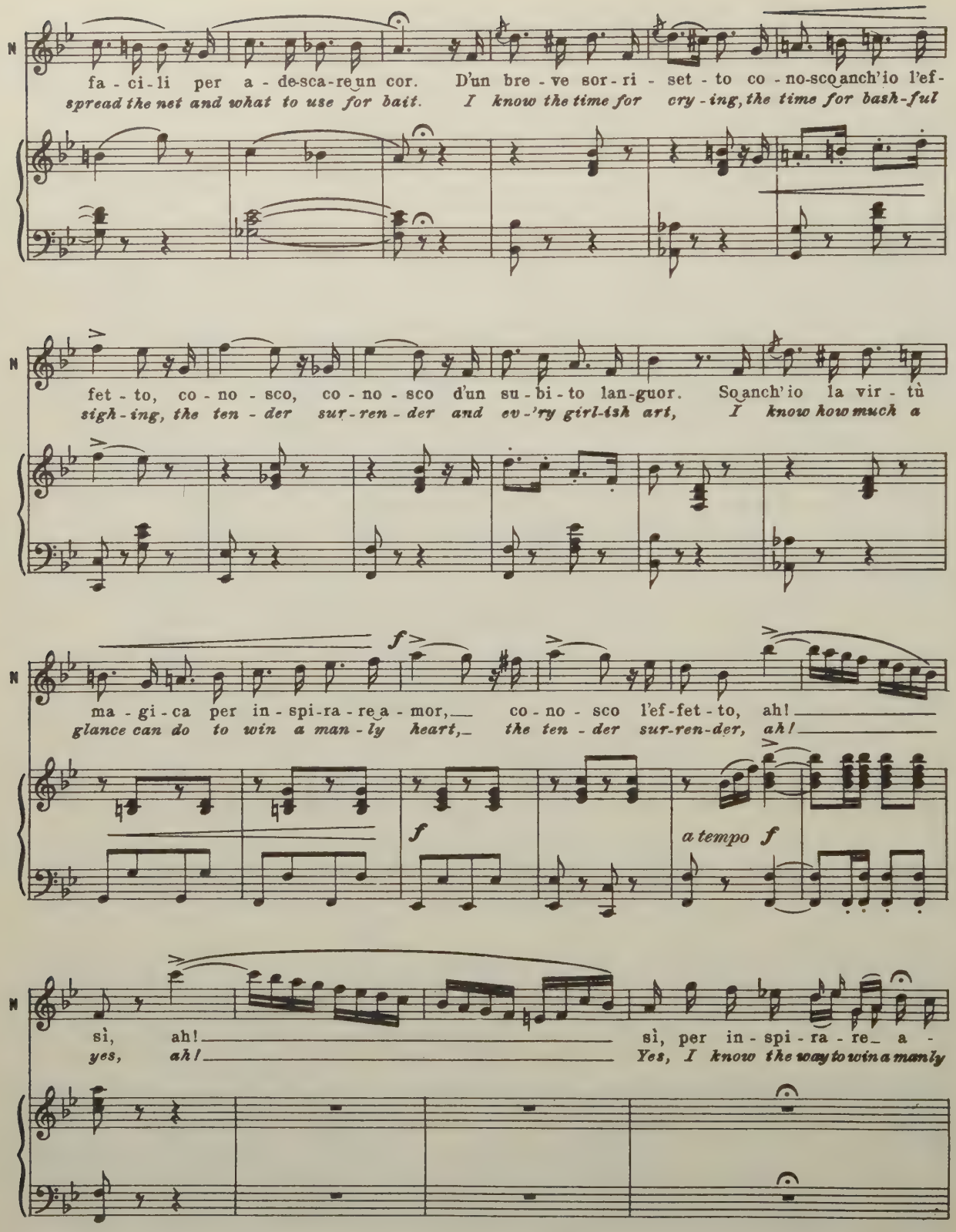

N
dis - se: Son vo-stro ca - va - lier. E tan - to e - ra in quel
bore her, I am your ca - va - lier. On - ly one glance at her
guar - do sa-por di pa - ra - di - so, che il ca - va - lier Ric-
beau - ty Kind-led his ar - dent feel - ing; Then, as his court - ly
car - do, tut - to d'a - mor con - qui - so, giu - rò che ad al - tra
du - ty, Close to his la - dy kneel - ing, He swore by all the
(laughs)
mai non vol - ge - ria il pen-sier." Ah ah! ah ah!
stars Ev - er to hold her dear." Ah ah! ah ah!
sf
rall.
ff
p

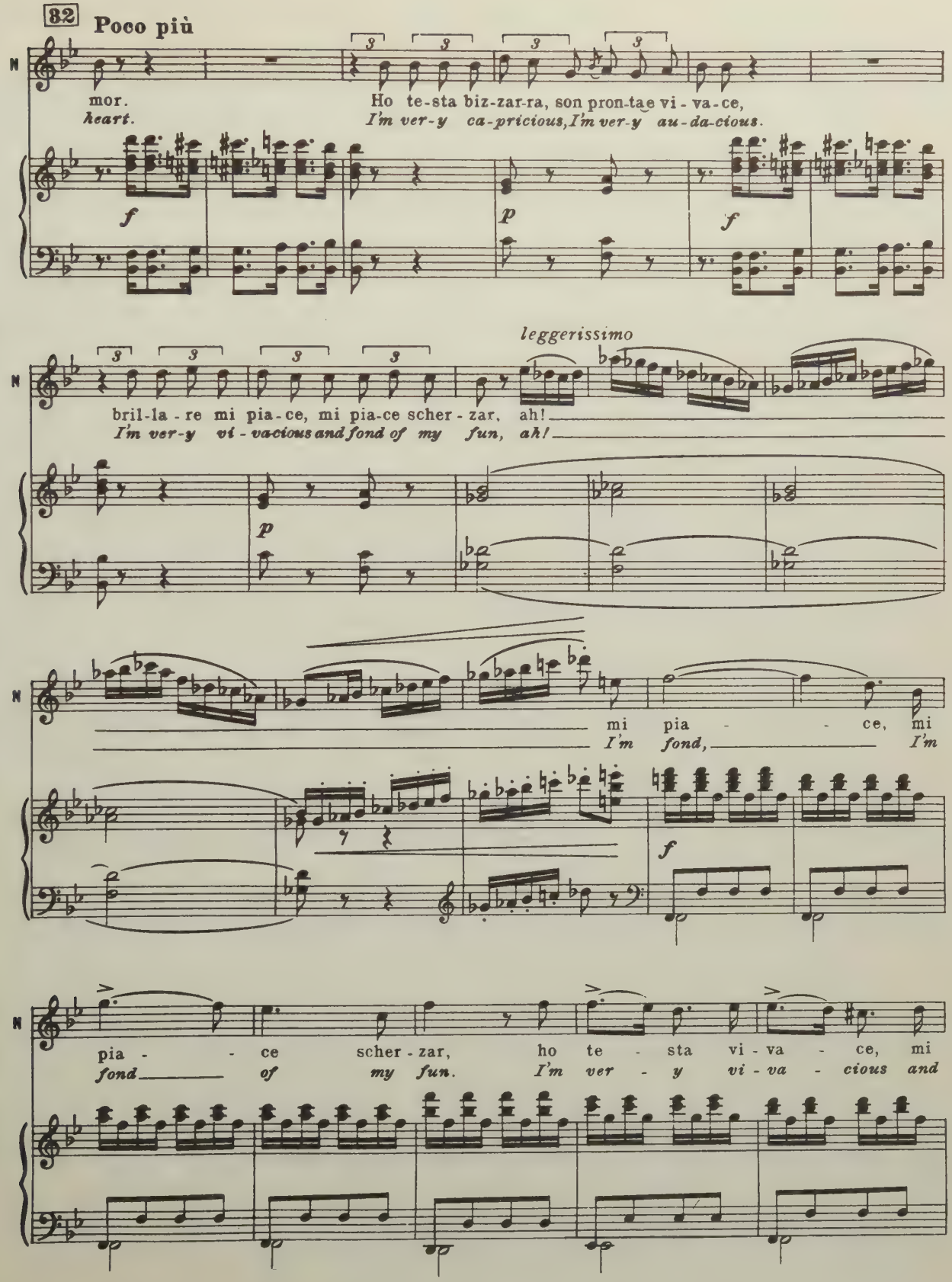

29 Allegretto
p
NORINA
So anch' io la vir - tù ma - gi - ca d'un guar-do a tem-po e
I know how much a glance can do and when to do the
a tempo
calando
p
lo - co, so anch' io co - me si bru - cia - no i co - ria len - to fo - co; d'un bre - ve sor - ri -
glanc-ing, And how to fan the spark of love and set the flames to dance-ing; I know the time for
set - to co - no - sco anch'io l'ef - fet - to, di men - zo - gne - ra la - gri - ma, d'un su - bi - to lan -
smil-ing, and when to act be-guil-ing, and when to shed a tear or two, and when to watch and
3
3
rall.
col canto
guor. Co - no - sco i mil - le mo - di del - l'a - mo - ro - se fro - di, i vez - zi e l'ar - ti
wait. I know the count-less rus-es that ev-'ry hunt-er us - es. I know the way to
a tempo

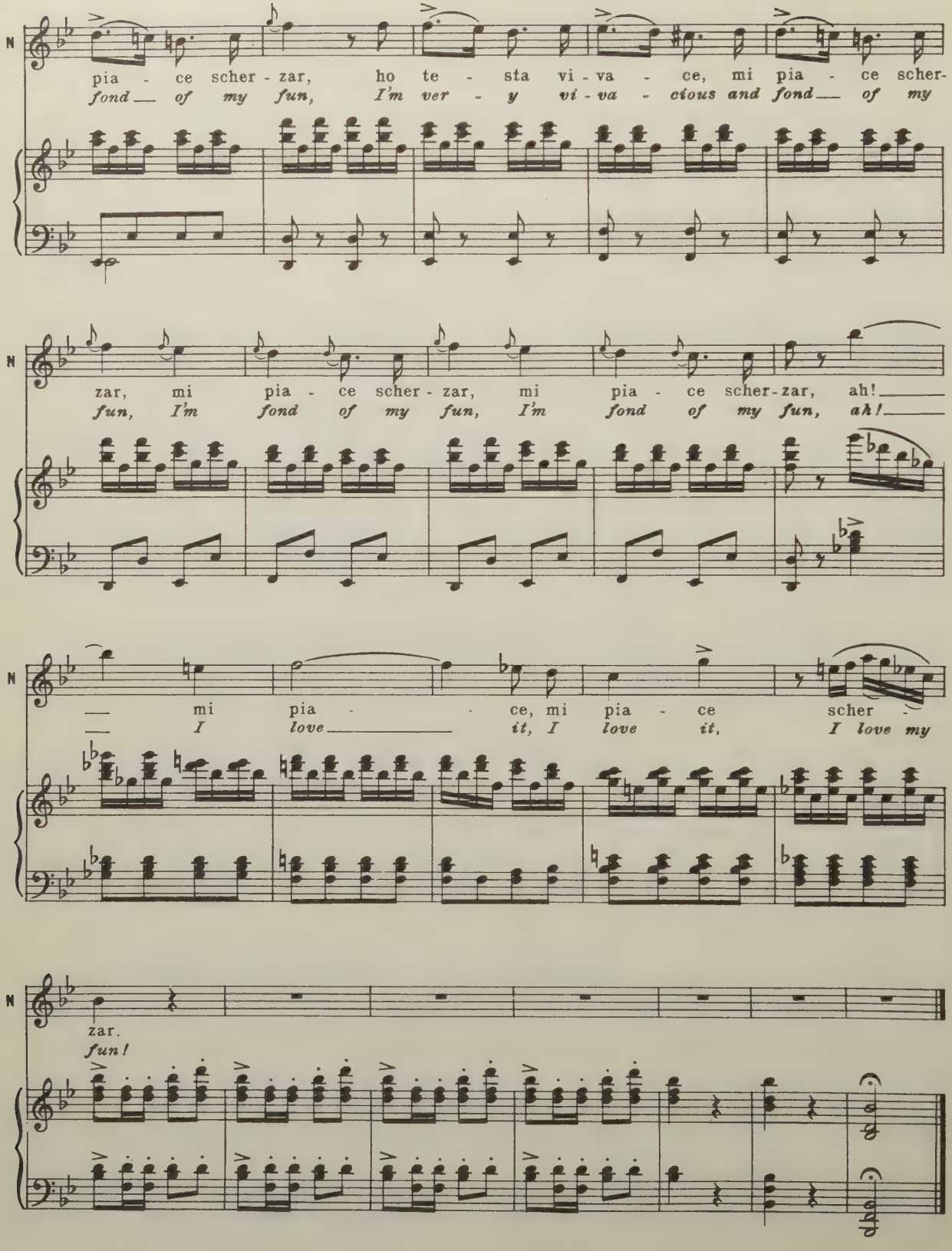

fa - ci - li per a - de-sca-re un cor. D'un bre - ve sor - ri - set - to co-no-sco anch'io l'ef-
spread the net and what to use for bait. I know the time for cry - ing, the time for bash-ful
p
fet - to, co - no - sco, co - no - sco, d'un su - bi - to lan - guor, so anch' io la vir - tù
sigh-ing, the ten-der sur-ren-der, and ev-'ry girl-ish art. I know how much a
p
f
ma - gi - ca per in - spi - ra - re a - mor, co - no - sco l'ef - fet-to, ah!
glance can do to win a man-ly heart, the ten - der sur-ren-der, ah!
f
3
30
6
sì, ah! sì, per in-spi-ra-re a - mor.
yes, ah! that's the way to win a manly heart.
Ho te-sta biz-
I'm ver-y ca-
3
3
f
rall.
poco a poco


zar - ra, son pron-ta, vi - va - ce...
pri-cious, I'm ver-y au - da-cious,
son pron-ta, vi - va - ce, bril-la - re mi pia - ce, mi pia-ce scher-
I'm ver-y ca - pri-cious, I'm ver-y au-da-cious, I'm fond of my
p a tempo
con forza
zar, mi pia-ce scher-zar. Se monto in-fu-ro-re, di ra - do sto al se-gno,
fun, I'm fond of my fun. I fly in-to tempers when things are pro-vok-ing,
rall.
a tempo f
f
ma in ri - so lo sde-gno fo pre-sto a can-giar. Ho te-sta biz - zar -
at laugh-ing and jok-ing I'm sec-ond to none. But un-der the laugh -
rall.
p
f
a tempo
p
ra, ma co-re ec-cel - len - te, ma co-re ec-cel - len - - - - te.
ing and flirt-ing and chaff - ing, I'm ver-y good - heart - - - - ed.
f a tempo


Ah!
Ah!
so anch'io co-me si
I know how much a
p
bru-cia-no i co-ria len-to fo-co: d'un bre-ve sor-ri-set-to co-
glance can do, and when to do the glanc-ing, and how to fan the spark of love, and
no-sco anch'io lef-fet-to, di men-zo-gne-ra la-gri-na, d'un su-bi-to lan-
set the flames to danc-ing, and when to shed a tear or two and when to watch and
3
3
rall.
guor. Co-no-sco i mil-le mo-di del-l'a mo-ro-se fro-di, i vez-zi e l'ar-ti
wait. I know the count-less rus-es that ev-'ry hun-ter u-ses, I know the way to
a tempo


fa - ci - li per a - de-sca-re un cor. D'un bre - ve sor - ri - set - to co - no-sco anch'io l'ef-
spread the net and what to use for bait. I know the time for cry - ing, the time for bash-ful
fet - to, co - no - sco, co - no - sco d'un su - bi - to lan-guor. So anch'io la vir - tù
sigh - ing, the ten - der sur - ren - der and ev - 'ry girl-ish art, I know how much a
ma - gi - ca per in - spi-ra - re a - mor, co - no - sco l'ef-fet - to, ah!
glance can do to win a man - ly heart, the ten - der sur-ren-der, ah!
f
a tempo f
sì, ah!
yes, ah!
sì, per in - spi - ra - re a -
Yes, I know the way to win a manly


82
Poco più
mor.
heart.
Ho te-sta biz-zar-ra, son pron-tae vi-va-ce,
I'm ver-y ca-pricious, I'm ver-y au-da-cious.
f
p
f
leggerissimo
bril-la-re mi pia-ce, mi pia-ce scher-zar, ah!
I'm ver-y vi-vacious and fond of my fun, ah!
p
mi pia - ce, mi
I'm fond, I'm
f
pia - ce scher-zar, ho te - sta vi-va - ce, mi
fond of my fun. I'm ver - y vi-va - cious and


pia - ce scher - zar, ho te - sta vi - va - ce, mi pia - ce scher-
fond of my fun, I'm ver - y vi - va - cious and fond of my
zar, mi pia - ce scher - zar, mi pia - ce scher - zar, ah!
fun, I'm fond of my fun, I'm fond of my fun, ah!
mi pia - ce, mi pia - ce scher -
I love it, I love it, I love my
zar.
fun!

No. 4 Recitative and Duet

Finale I

Recitative

NORINA

E il Dot-tor non si ve-de! Oh, che im-pa-zien-za! Del ro-man-zet-to or-
Where on earth is the Doc-tor? He ought to be here. He's planned a bit of

col canto

N

di-to a gab-bar Don Pa-squa-le, ond' ei to-com-mi in fret-ta, po-co o nul-la ho ca-
mis-chief to de-ceive Don Pa-squa-le. He's on his way to see me, for he wants me to

p

(A servant enters, gives her a letter and exits)

(reads)

N

pi-to. ed or l'as-pet-to... La man d'Er-ne-sto... io tre-mo.
help him; I wish he'd hur-ry! It's from Er-ne-sto. What's wrong?

f

f

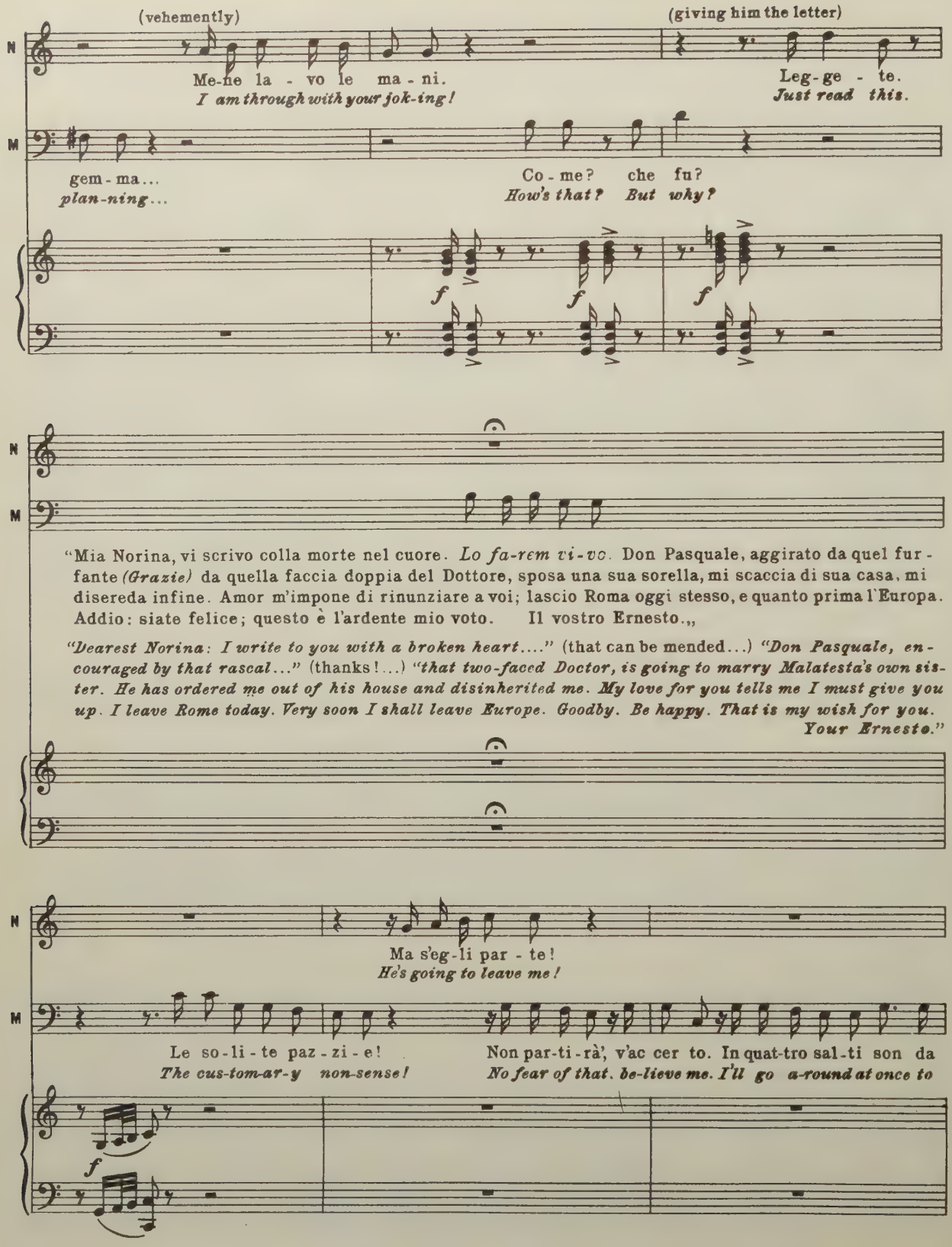
SCENE V

Dr. MALATESTA

(gaily)

Buo-ne nuo-ve, No-ri-na, il no-stro stra-ta-
I have good news, No-ri-na, The joke that we are

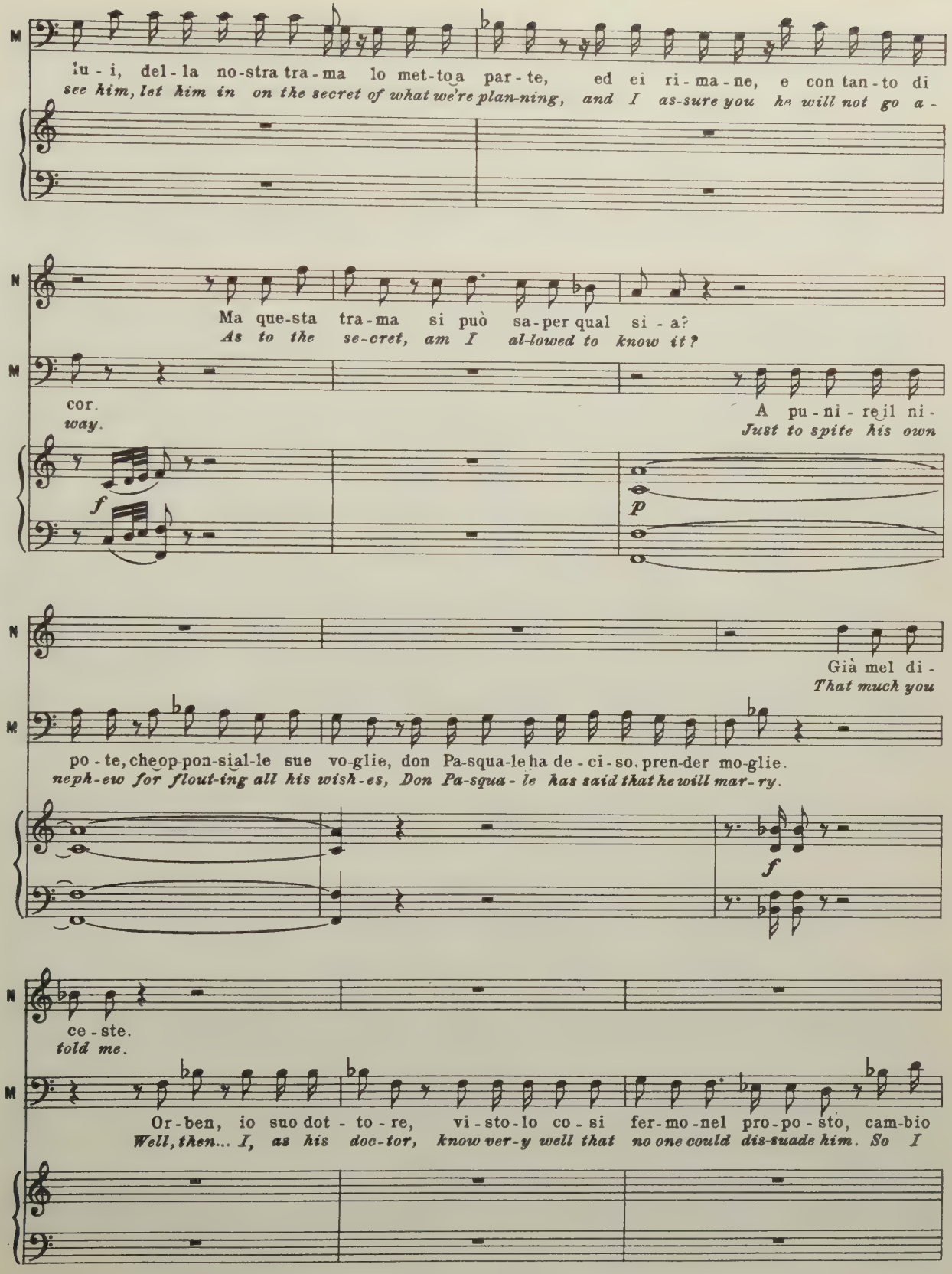
f

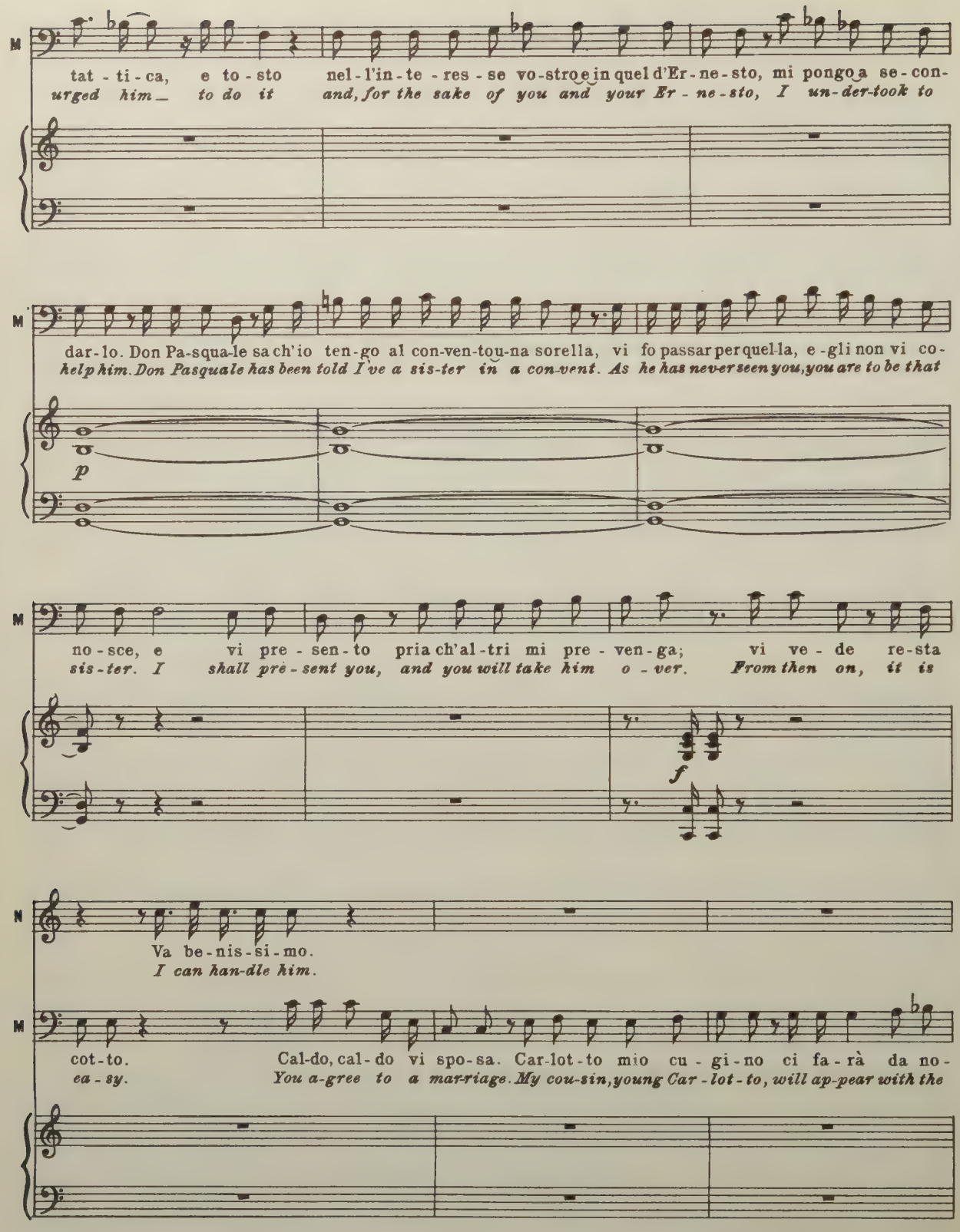


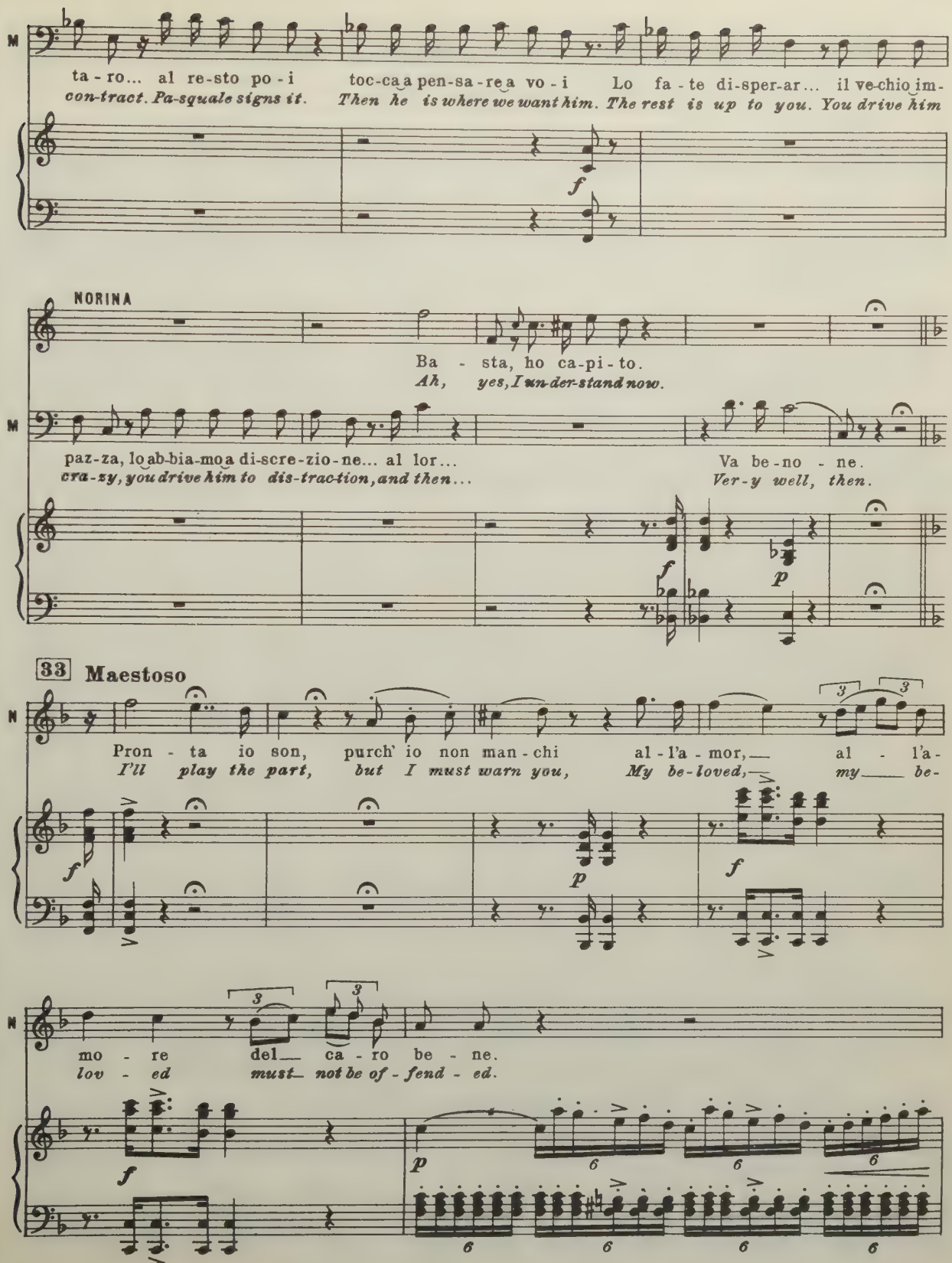
"Mia Norina, vi scrivo colla morte nel cuore. *Lo fa-rem vi-vo.* Don Pasquale, aggirato da quel furfante *(Grazie)* da quella faccia doppia del Dottore, sposa una sua sorella, mi scaccia di sua casa, mi disereda infine. Amor m'impone di rinunziare a voi; lascio Roma oggi stesso, e quanto prima l'Europa. Addio: siate felice; questo è l'ardente mio voto. Il vostro Ernesto.„

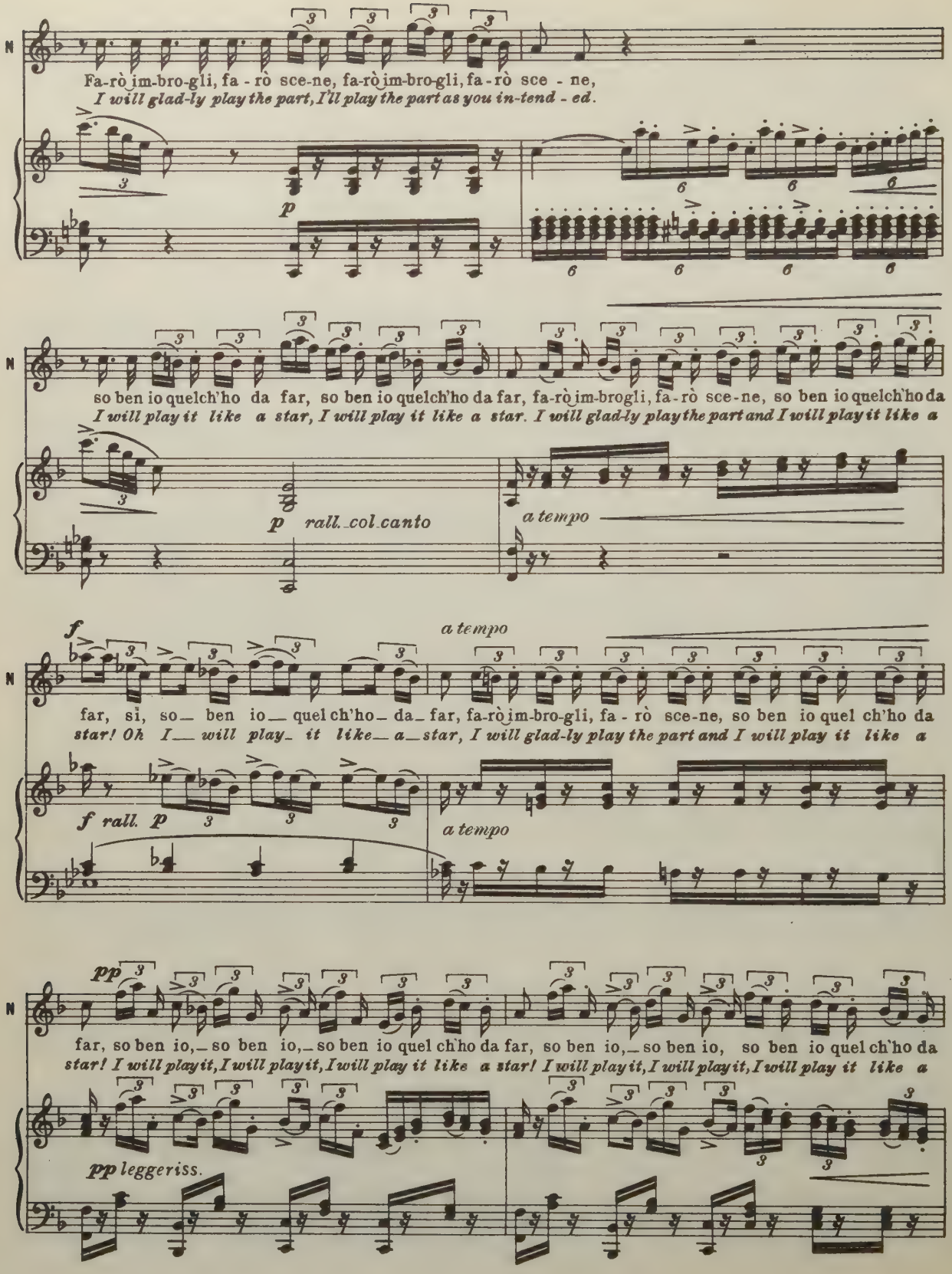
"Dearest Norina: I write to you with a broken heart...." (that can be mended...) *"Don Pasquale, encouraged by that rascal..."* (thanks!...) *"that two-faced Doctor, is going to marry Malatesta's own sister. He has ordered me out of his house and disinherited me. My love for you tells me I must give you up. I leave Rome today. Very soon I shall leave Europe. Goodby. Be happy. That is my wish for you. Your Ernesto."*

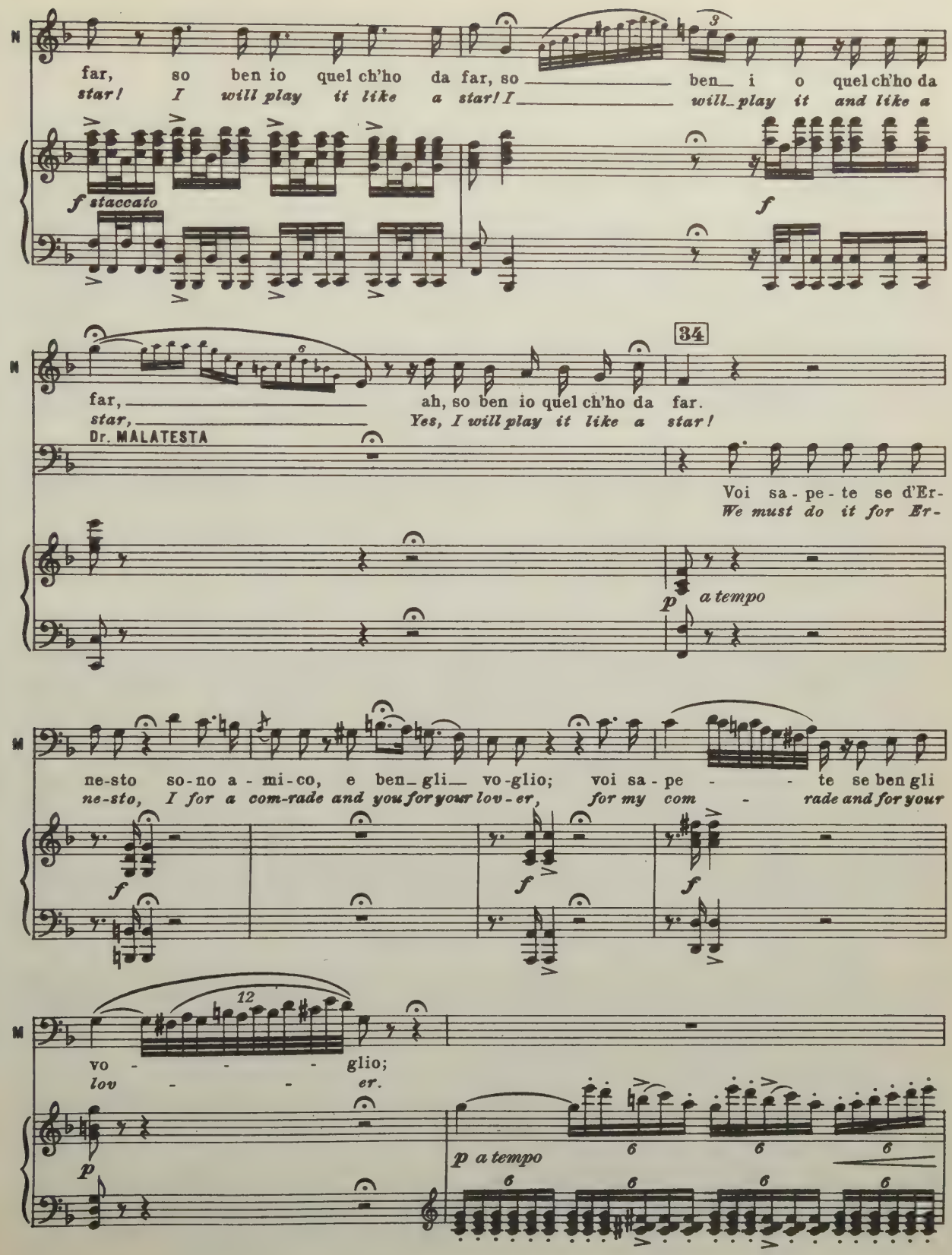
N
M
Ma s'eg-li par - te!
He's going to leave me!
Le so-li-te paz-zi-e!
The cus-tom-ar-y non-sense!
Non par-ti-rà', v'ac cer to. In quat-tro sal-ti son da
No fear of that. be-lieve me. I'll go a-round at once to
f

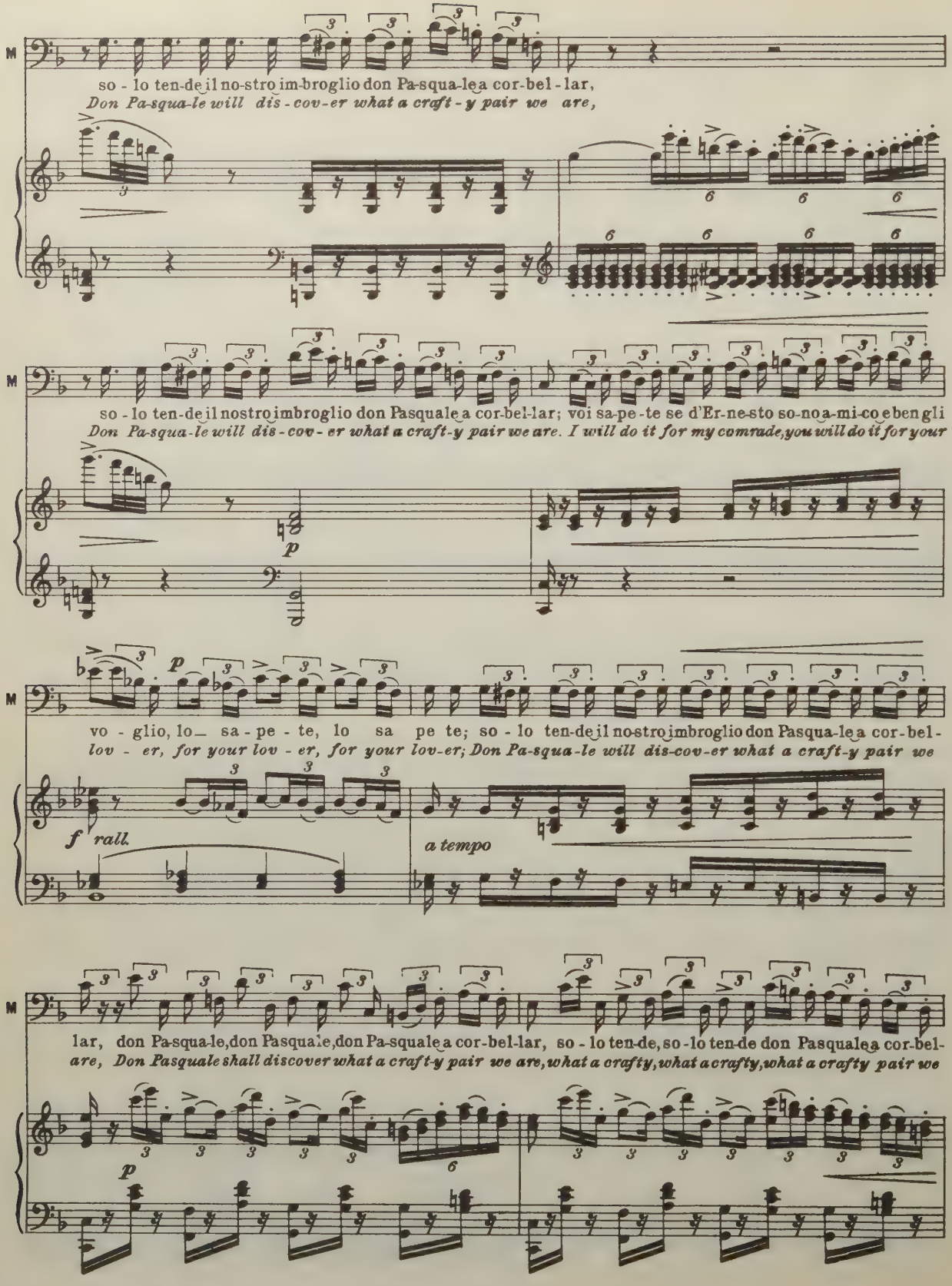

lu - i, del - la no-stra tra - ma lo met-to a par - te, ed ei ri - ma - ne, e con tan - to di
see him, let him in on the secret of what we're plan-ning, and I as-sure you he will not go a -
Ma que-sta tra - ma si può sa - per qual si - a?
As to the se-cret, am I al-lowed to know it?
cor.
way.
A pu - ni - re il ni -
Just to spite his own
f
p
Già mel di -
That much you
po - te, che op-pon-sial-le sue vo-glie, don Pa-squa-le ha de - ci - so. pren-der mo-glie.
neph-ew for flout-ing all his wish-es, Don Pa-squa - le has said that he will mar-ry.
f
ce - ste.
told me.
Or - ben, io suo dot - to - re, vi - sto - lo co - si fer - mo - nel pro - po - sto, cam-bio
Well, then... I, as his doc-tor, know ver-y well that no one could dis-suade him. So I

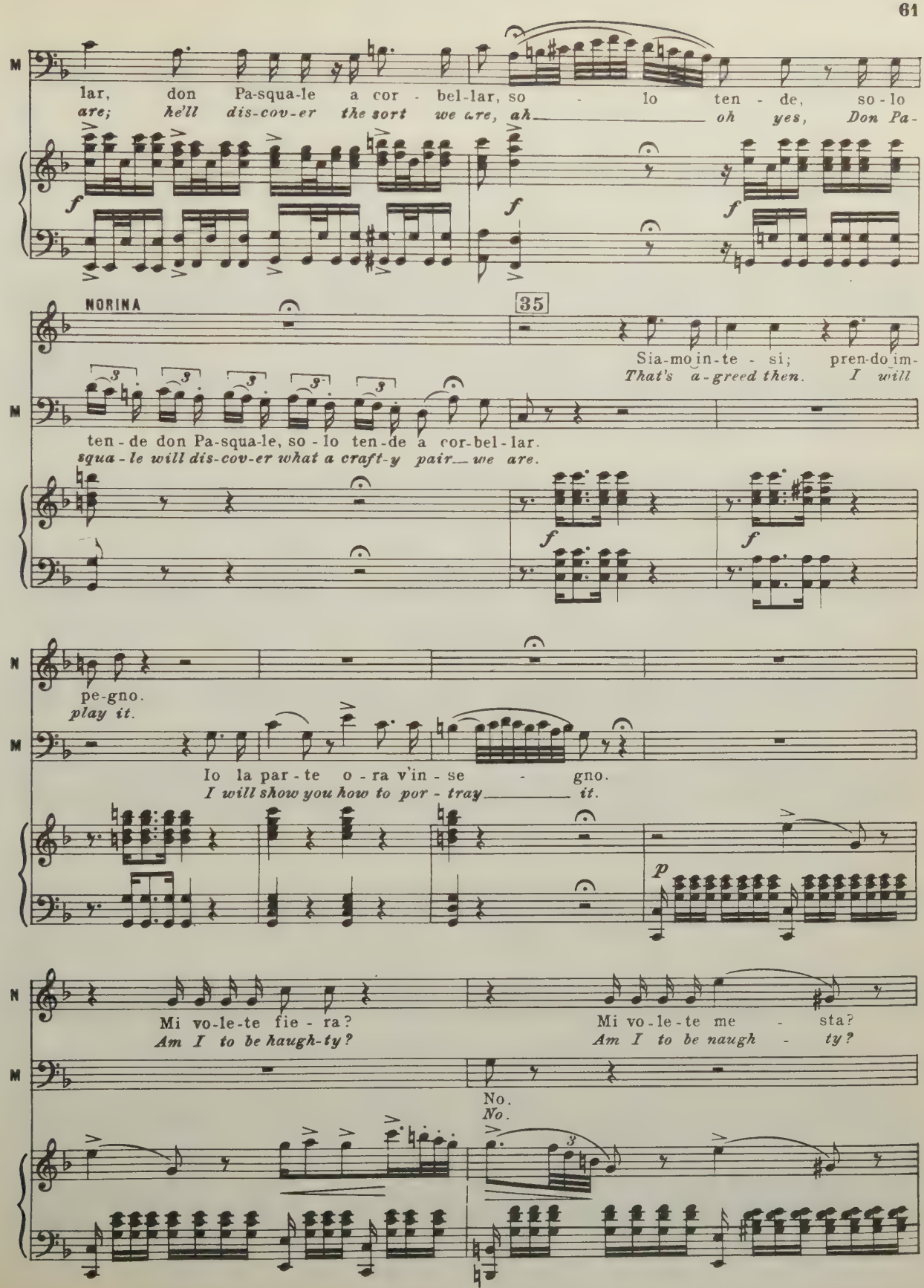

M
tat - ti - ca, e to - sto nel - l'in - te - res - se vo-stro e in quel d'Er - ne - sto, mi pongo a se - con-
urged him to do it and, for the sake of you and your Er - ne - sto, I un-der-took to
M
dar - lo. Don Pa-squa-le sa ch'io ten - go al con-ven-tou-na sorella, vi fo passar per quel-la, e - gli non vi co-
help him. Don Pasquale has been told I've a sis-ter in a con-vent. As he has never seen you, you are to be that
p
M
no - sce, e vi pre - sen - to pria ch'al - tri mi pre - ven - ga; vi ve - de re-sta
sis - ter. I shall pre - sent you, and you will take him o - ver. From then on, it is
f
N
Va be - nis - si - mo.
I can han-dle him.
M
cot - to. Cal-do, cal - do vi spo - sa. Car-lot - to mio cu - gi - no ci fa - rà da no -
ea - sy. You a-gree to a marriage. My cou-sin, young Car - lot - to, will ap-pear with the

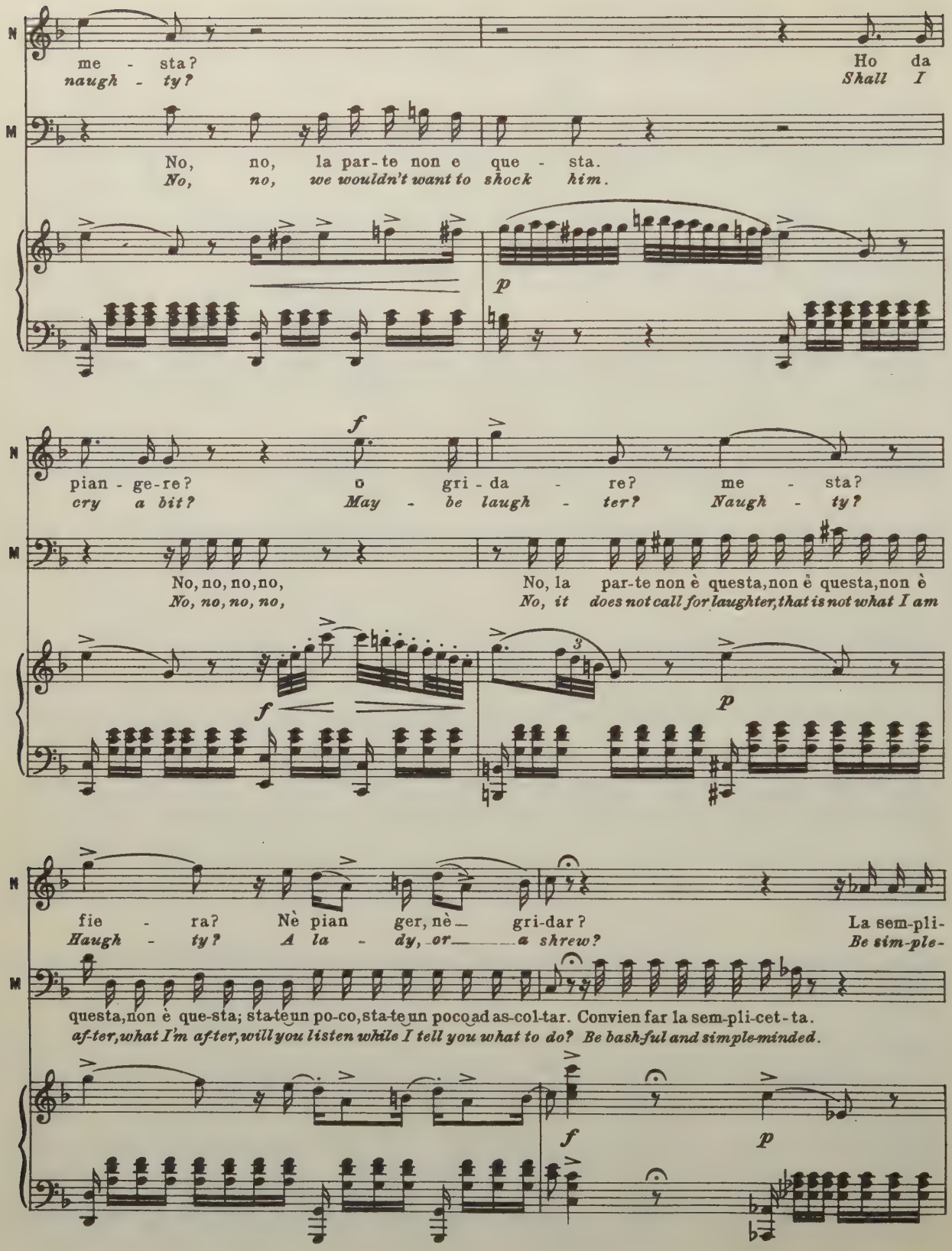

M
ta - ro... al re-sto po - i toc-ca a pen-sa-re a vo - i Lo fa - te di-sper-ar... il ve-chio im-
con-tract. Pa-squale signs it. Then he is where we want him. The rest is up to you. You drive him
f
NORINA
Ba - sta, ho ca-pi-to.
Ah, yes, I un-der-stand now.
M
paz-za, lo ab-bia-mo a di-scre-zio-ne... al lor...
cra-zy, you drive him to dis-traction, and then...
Va be-no - ne.
Ver-y well, then.
f
p
33 Maestoso
N
Pron - ta io son, purch' io non man - chi al - l'a - mor, al - l'a -
I'll play the part, but I must warn you, My be-loved, my be-
3
3
f
p
f
N
mo - re del ca - ro be - ne.
lov - ed must not be of - fend - ed.
3
3
f
p
6
6
6
6
6
6
6
6

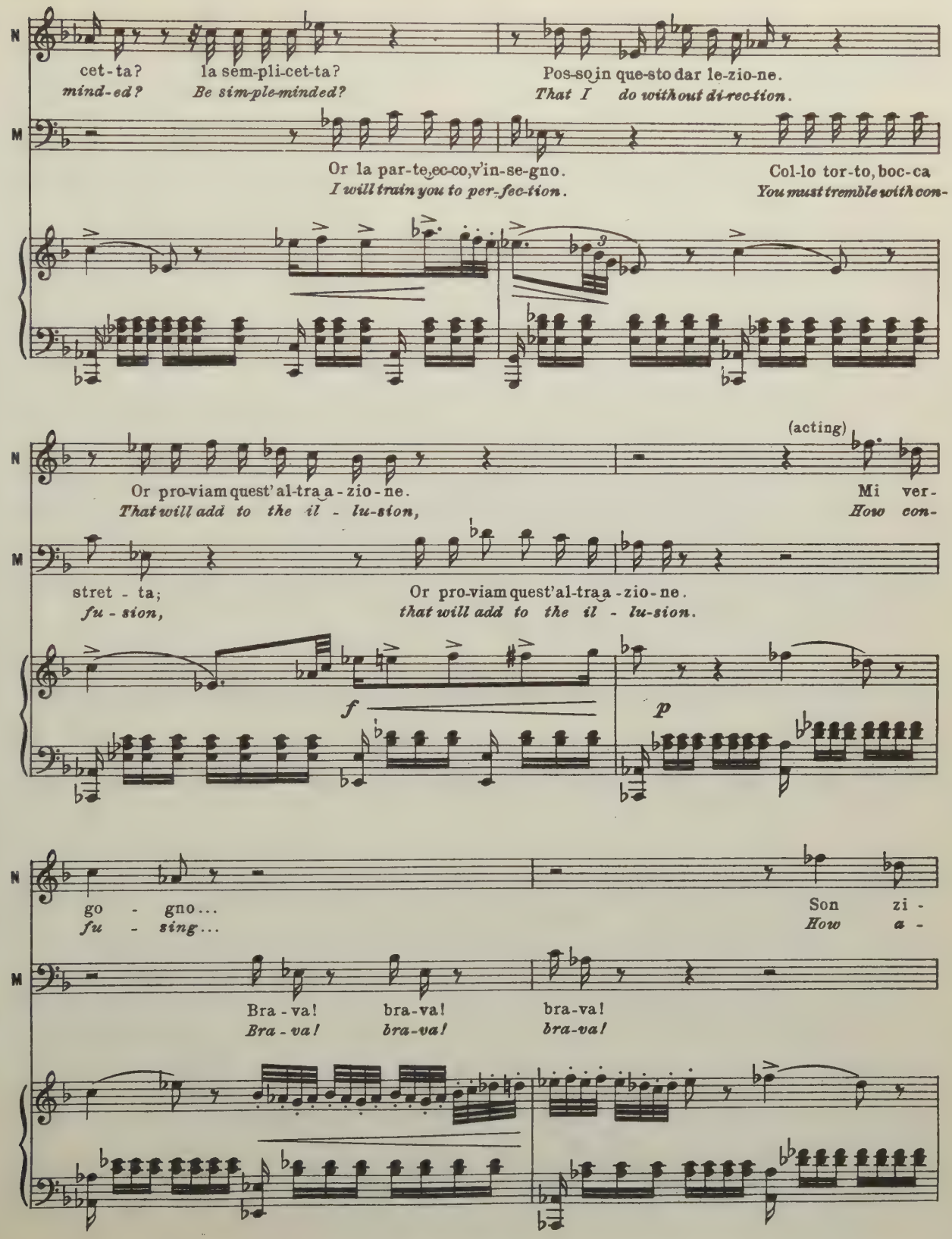

N
Fa-rò im-bro-gli, fa - rò sce-ne, fa-rò im-bro-gli, fa-rò sce - ne,
I will glad-ly play the part, I'll play the part as you in-tend - ed.
p
so ben io quelch'ho da far, so ben io quelch'ho da far, fa-rò im-brogli, fa-rò sce-ne, so ben io quelch'ho da
I will play it like a star, I will play it like a star. I will glad-ly play the part and I will play it like a
p rall. col canto
a tempo
f
a tempo
far, sì, so ben io quel ch'ho da far, fa-rò im-bro-gli, fa - rò sce-ne, so ben io quel ch'ho da
star! Oh I will play it like a star, I will glad-ly play the part and I will play it like a
f rall. p
a tempo
pp
far, so ben io, so ben io, so ben io quel ch'ho da far, so ben io, so ben io, so ben io quel ch'ho da
star! I will play it, I will play it, I will play it like a star! I will play it, I will play it, I will play it like a
pp leggeriss.

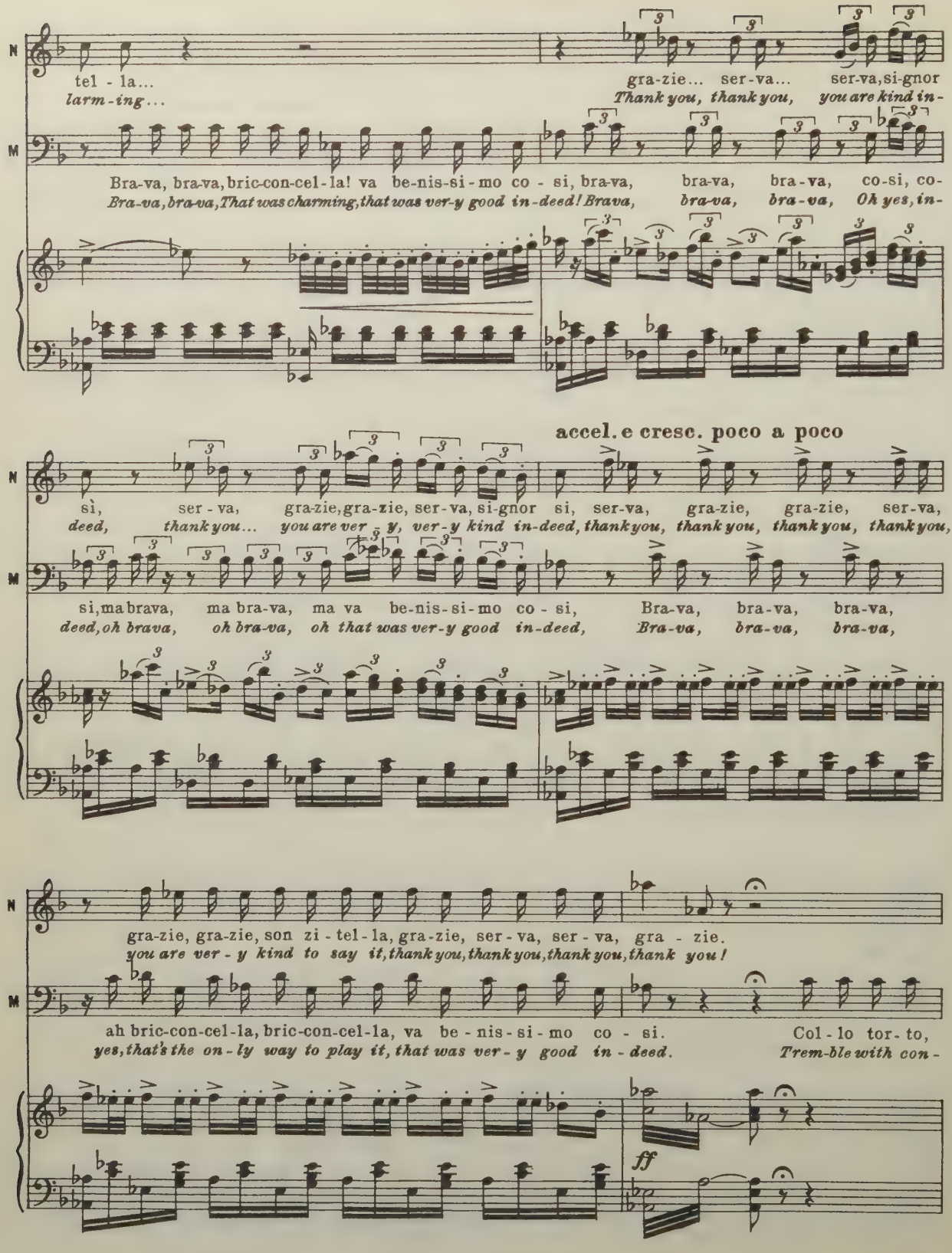

far, so ben io quel ch'ho da far, so ben i o quel ch'ho da
star! I will play it like a star! I will play it and like a
f staccato
f
34
far, ah, so ben io quel ch'ho da far.
star, Yes, I will play it like a star!
Dr. MALATESTA
Voi sa-pe-te se d'Er-
We must do it for Er-
p a tempo
ne-sto so-no a-mi-co, e ben gli vo-glio; voi sa-pe-te se ben gli
ne-sto, I for a com-rade and you for your lov-er, for my com-rade and for your
vo-glio;
lov-er.
p a tempo

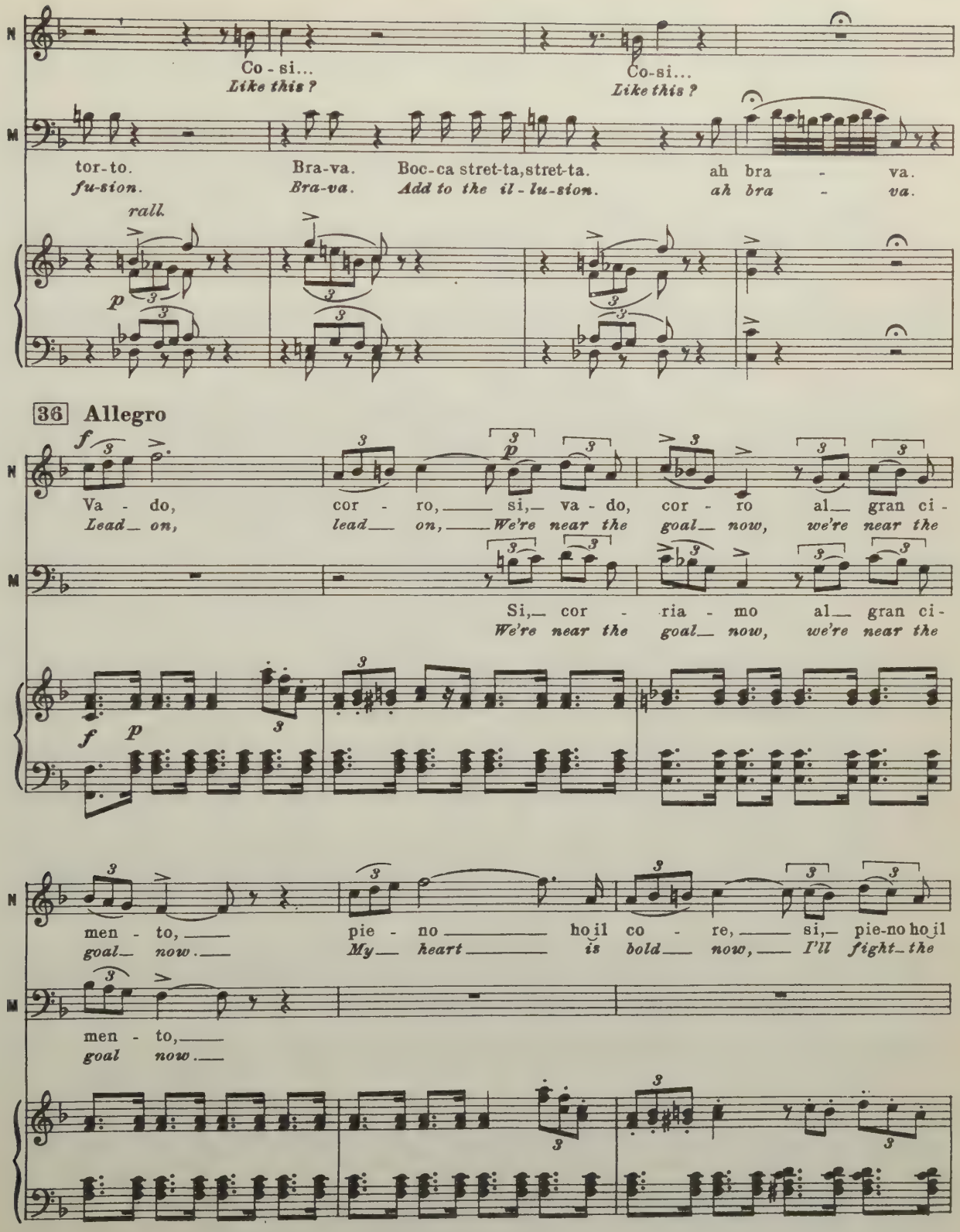

M
so - lo ten-de il no-stro im-broglio don Pa-squa-le a cor-bel - lar,
Don Pa-squa-le will dis - cov-er what a craft - y pair we are,
M
so - lo ten-de il nostro imbroglio don Pasquale a cor-bel-lar; voi sa-pe - te se d'Er-ne-sto so-no a-mi-co e ben gli
Don Pa-squa-le will dis - cov - er what a craft-y pair we are. I will do it for my comrade, you will do it for your
p
M
vo - glio, lo_ sa - pe - te, lo sa pe te; so - lo ten-de il nostro imbroglio don Pasqua-le a cor-bel -
lov - er, for your lov - er, for your lov-er; Don Pa-squa-le will dis-cov-er what a craft-y pair we
f rall.
a tempo
M
lar, don Pa-squa-le, don Pasquale, don Pa-squale a cor-bel-lar, so - lo ten-de, so - lo ten-de don Pasquale a cor-bel-
are, Don Pasquale shall discover what a craft-y pair we are, what a crafty, what a crafty, what a crafty pair we
p

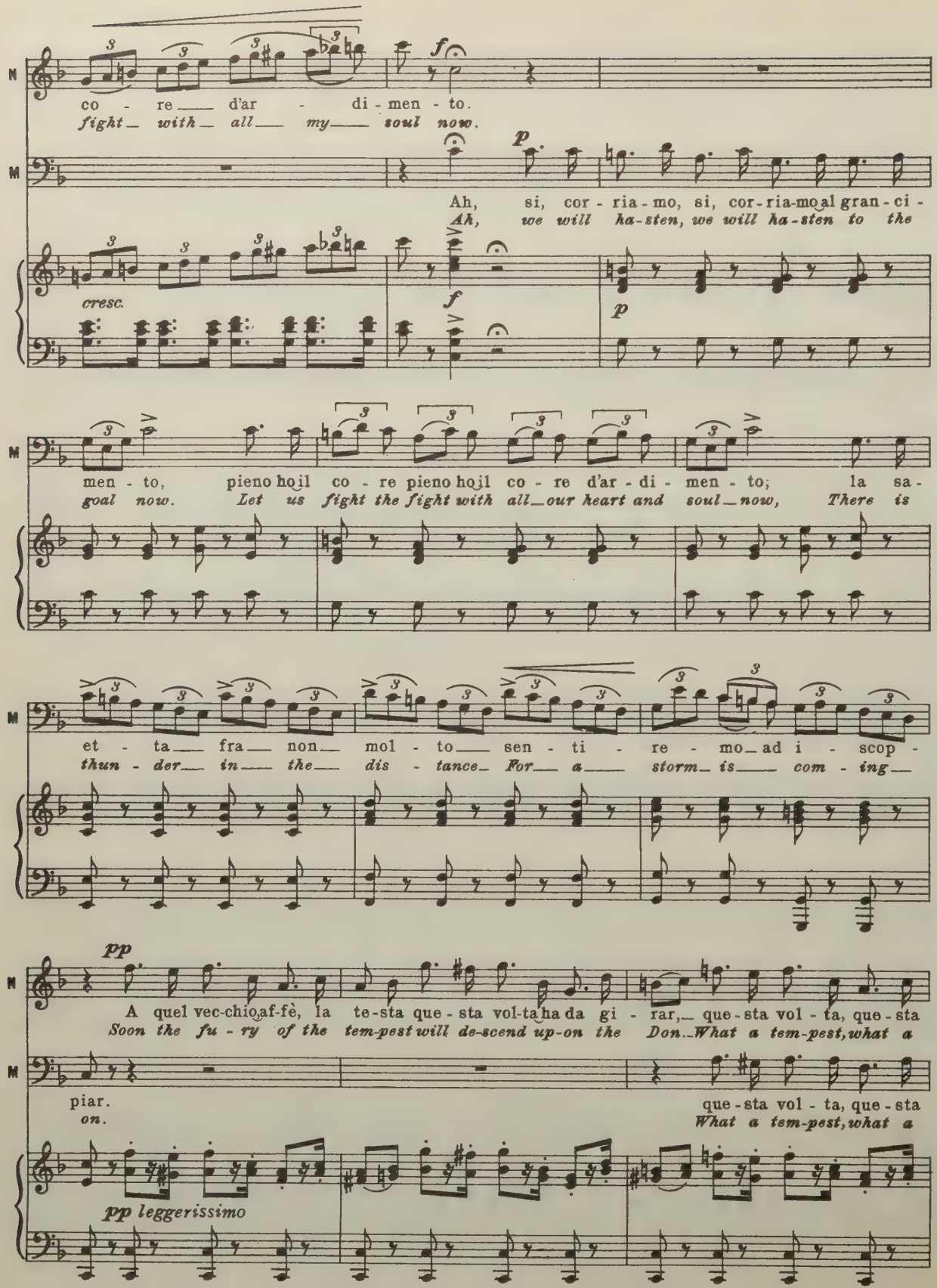

M
lar, don Pa-squa-le a cor - bel-lar, so - lo ten - de, so-lo
are; he'll dis-cov-er the sort we are, ah oh yes, Don Pa-
f
NORINA
35
Sia-mo in-te - si; pren-do im-
That's a-greed then. I will
ten - de don Pa-squa-le, so - lo ten-de a cor-bel-lar.
squa - le will dis-cov-er what a craft-y pair we are.
pe-gno.
play it.
Io la par - te o - ra v'in - se - gno.
I will show you how to por - tray it.
p
Mi vo-le-te fie - ra?
Am I to be haugh-ty?
Mi vo-le-te me - sta?
Am I to be naugh - ty?
No.
No.

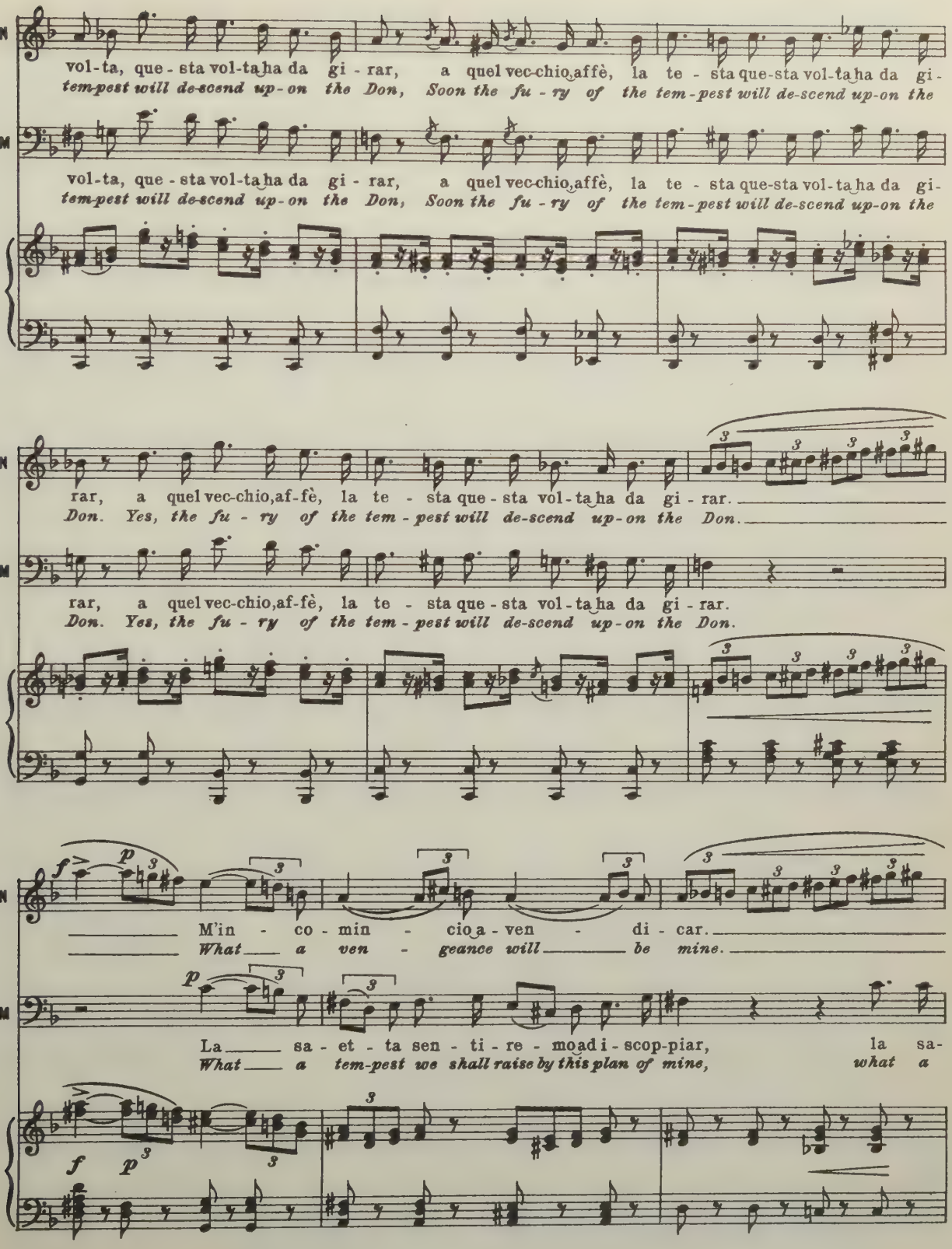

N
me - sta?
naugh - ty?
Ho da
Shall I
M
No, no, la par-te non e que - sta.
No, no, we wouldn't want to shock him.
p
f
pian - ge-re?
cry a bit?
o gri - da - re?
May - be laugh - ter?
me - sta?
Naugh - ty?
No, no, no, no,
No, no, no, no,
No, la par-te non è questa, non è questa, non è
No, it does not call for laughter, that is not what I am
f
3
p
fie - ra?
Haugh - ty?
Nè pian ger, nè gri-dar?
A la - dy, or a shrew?
La sem-pli-
Be sim-ple-
questa, non è que-sta; sta-te un po-co, sta-te un poco ad as-col-tar. Convien far la sem-pli-cet-ta.
af-ter, what I'm af-ter, will you listen while I tell you what to do? Be bash-ful and simple-minded.
f
p

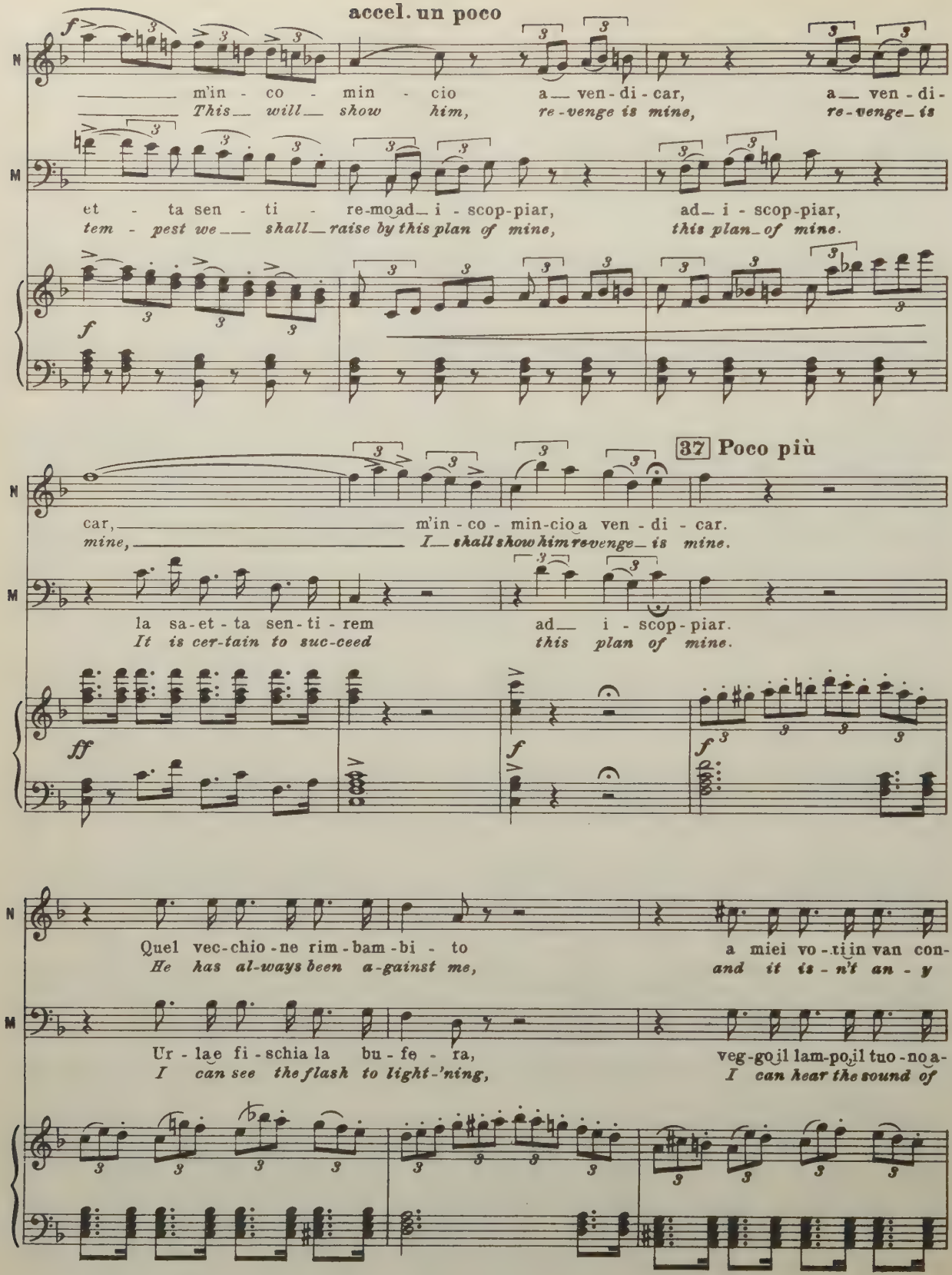

N
cet - ta?
mind - ed?
la sem-pli-cet-ta?
Be sim-ple-minded?
Pos-so in que-sto dar le-zio-ne.
That I do without di-rec-tion.
M
Or la par-te, ec-co, v'in-se-gno.
I will train you to per-fec-tion.
Col-lo tor-to, boc-ca
You must tremble with con-
3
N
(acting)
Or pro-viam quest'al-tra a - zio - ne.
That will add to the il - lu-sion,
Mi ver-
How con-
M
stret - ta;
fu - sion,
Or pro-viam quest'al-tra a - zio - ne.
that will add to the il - lu-sion.
f
p
N
go - gno...
fu - sing...
Son zi -
How a -
M
Bra - va!
Bra - va!
bra-va!
bra - va!
bra - va!
bra - va!

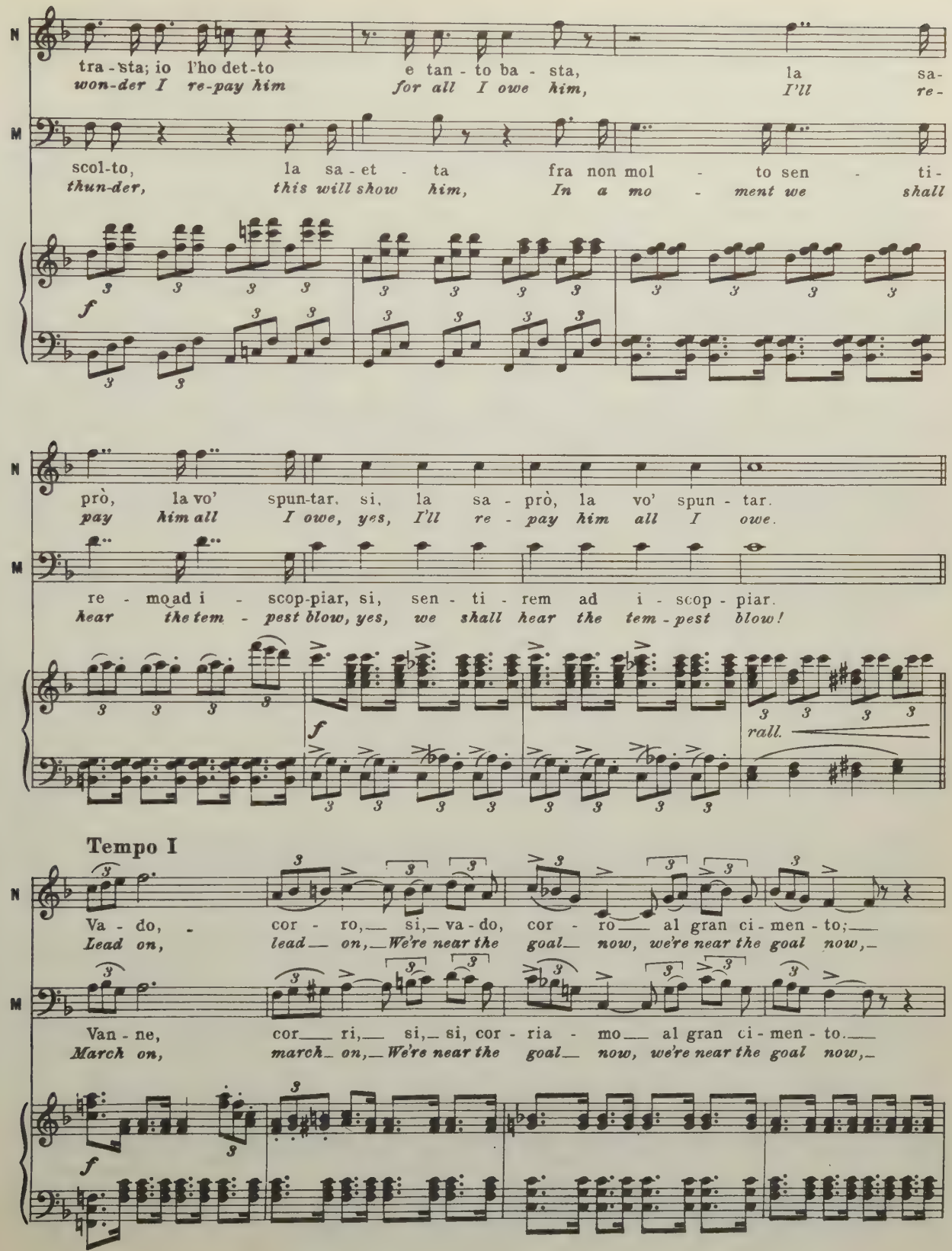

N
M
tel - la...
larm-ing...
gra-zie... ser-va... ser-va, si-gnor
Thank you, thank you, you are kind in-
Bra-va, bra-va, bric-con-cel-la! va be-nis-si-mo co - si, bra-va, bra-va, bra-va, co-si, co-
Bra-va, bra-va, That was charming, that was ver-y good in-deed! Brava, bra-va, bra-va, Oh yes, in-
accel. e cresc. poco a poco
sì, ser - va, gra-zie, gra-zie, ser-va, si-gnor si, ser-va, gra-zie, gra-zie, ser-va,
deed, thank you... you are ver - y, ver-y kind in-deed, thank you, thank you, thank you, thank you,
si, ma brava, ma bra-va, ma va be-nis-si-mo co - si, Bra-va, bra-va, bra-va,
deed, oh brava, oh bra-va, oh that was ver-y good in-deed, Bra-va, bra-va, bra-va,
gra-zie, gra-zie, son zi - tel - la, gra-zie, ser - va, ser - va, gra - zie.
you are ver - y kind to say it, thank you, thank you, thank you, thank you!
ah bric-con-cel-la, bric-con-cel-la, va be - nis - si - mo co - si. Col - lo tor - to,
yes, that's the on - ly way to play it, that was ver - y good in - deed. Trem-ble with con -
ff

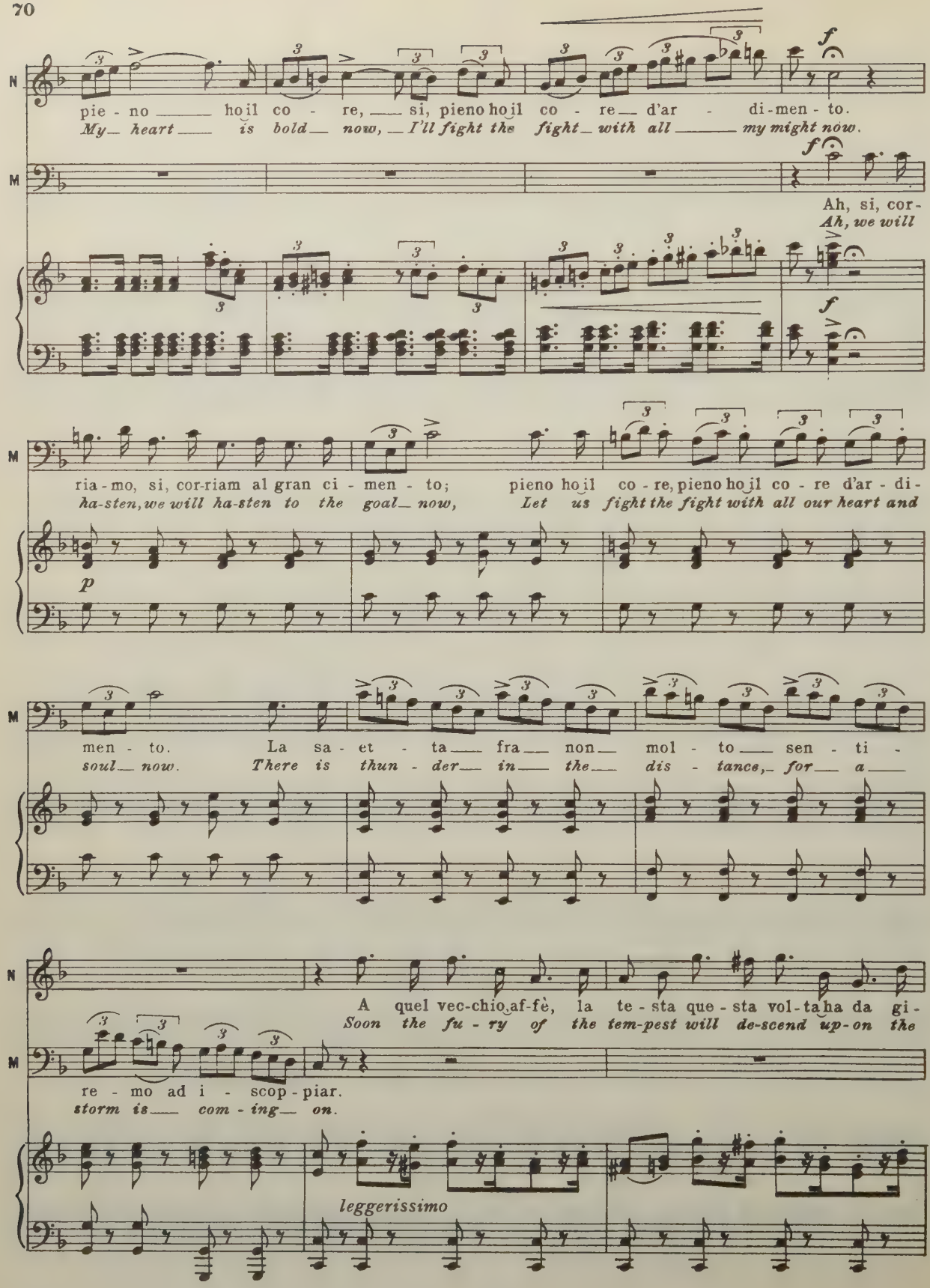

N
M
Co - si...
Like this ?
Co-si...
Like this ?
tor-to.
fu-sion.
Bra-va.
Bra-va.
Boc-ca stret-ta, stret-ta.
Add to the il-lu-sion.
ah bra - va.
ah bra - va.
rall.
p
36 Allegro
f
Va - do,
Lead on,
cor - ro, si, va - do,
lead on, We're near the
cor - ro al gran ci -
goal now, we're near the
Si, cor - ria - mo al gran ci -
We're near the goal now, we're near the
f p
men - to,
goal now.
pie - no ho il co - re, si, pie-no ho il
My heart is bold now, I'll fight the
men - to,
goal now.

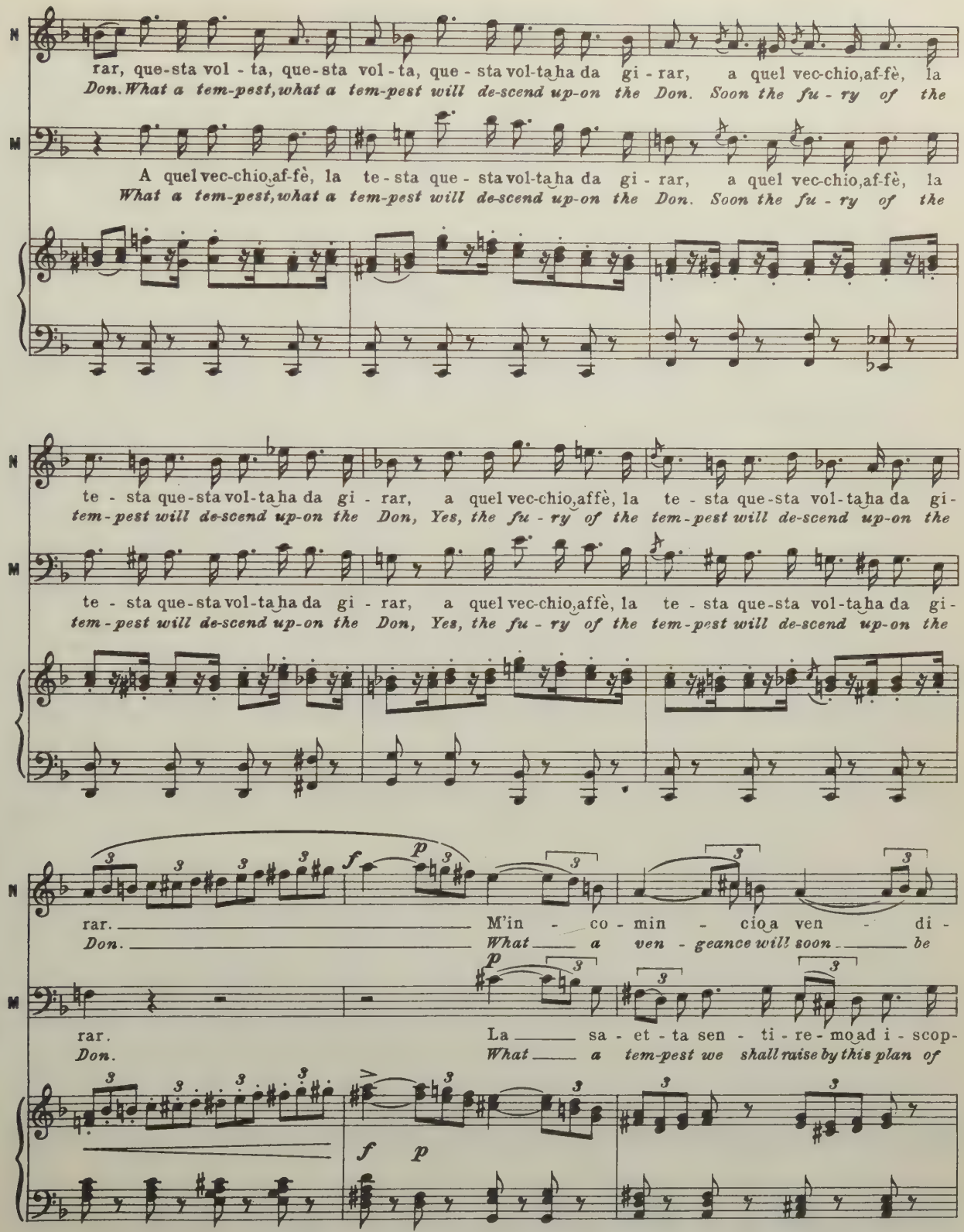

co - re d'ar - di - men - to.
fight with all my soul now.
Ah, si, cor - ria - mo, si, cor - ria - mo al gran - ci -
Ah, we will ha - sten, we will ha - sten to the
cresc.
men - to, pieno ho il co - re pieno ho il co - re d'ar - di - men - to; la sa -
goal now. Let us fight the fight with all our heart and soul now, There is
et - ta fra non mol - to sen - ti - re - mo ad i - scop -
thun - der in the dis - tance For a storm is com - ing
A quel vec - chio af - fè, la te - sta que - sta vol - ta ha da gi - rar, que - sta vol - ta, que - sta
Soon the fu - ry of the tem - pest will de - scend up - on the Don. What a tem - pest, what a
piar.
on.
que - sta vol - ta, que - sta
What a tem - pest, what a
leggerissimo

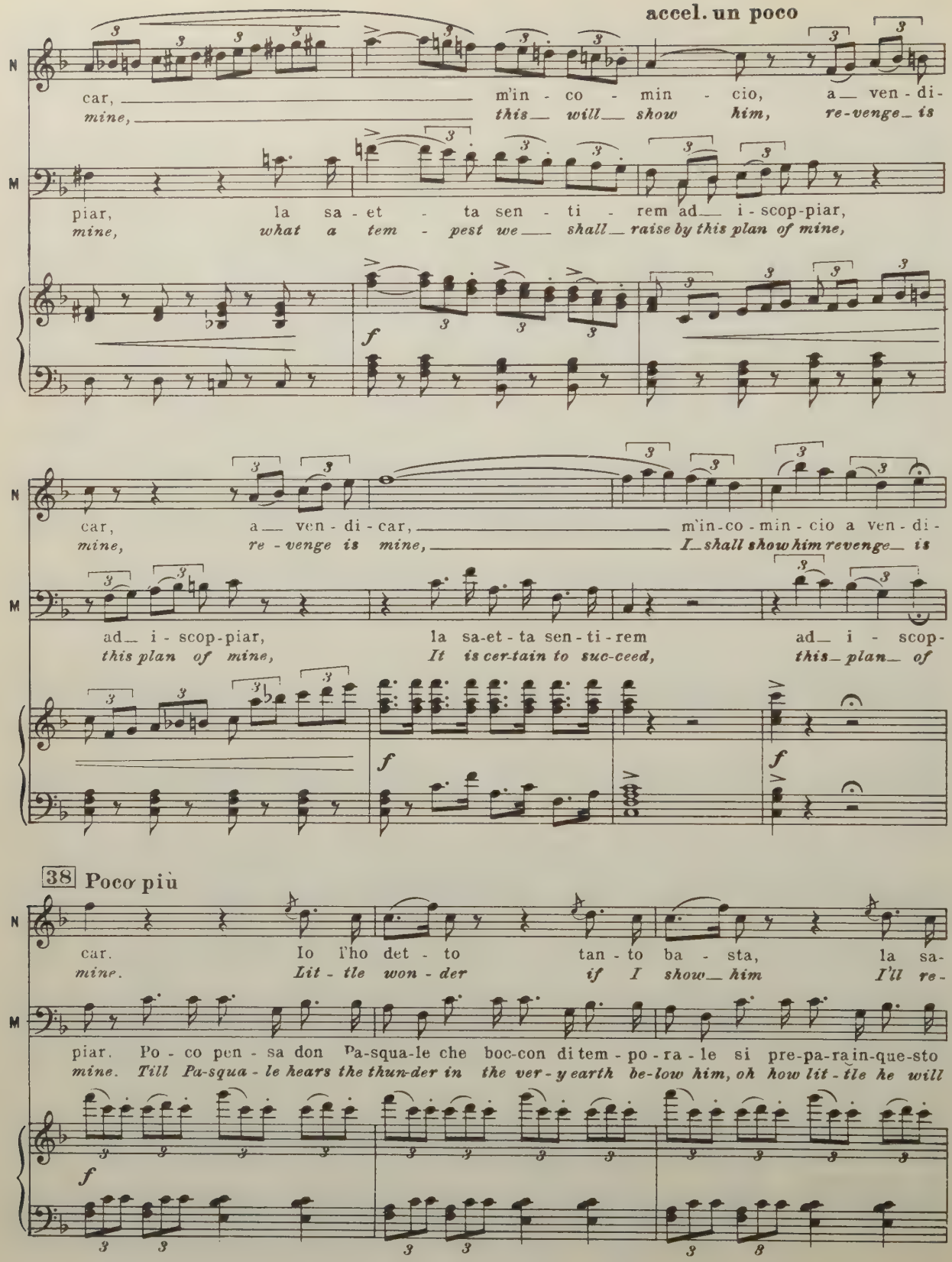

N
vol-ta, que-sta vol-ta ha da gi-rar, a quel vec-chio affè, la te-sta que-sta vol-ta ha da gi-
tem-pest will de-scend up-on the Don, Soon the fu-ry of the tem-pest will de-scend up-on the
M
vol-ta, que-sta vol-ta ha da gi-rar, a quel vec-chio affè, la te-sta que-sta vol-ta ha da gi-
tem-pest will de-scend up-on the Don, Soon the fu-ry of the tem-pest will de-scend up-on the
N
rar, a quel vec-chio, af-fè, la te-sta que-sta vol-ta ha da gi-rar.
Don. Yes, the fu-ry of the tem-pest will de-scend up-on the Don.
M
rar, a quel vec-chio, af-fè, la te-sta que-sta vol-ta ha da gi-rar.
Don. Yes, the fu-ry of the tem-pest will de-scend up-on the Don.
N
M'in-co-min-cio a-ven-di-car.
What a ven-geance will be mine.
M
La sa-et-ta sen-ti-re-mo a di-scop-piar, la sa-
What a tem-pest we shall raise by this plan of mine, what a

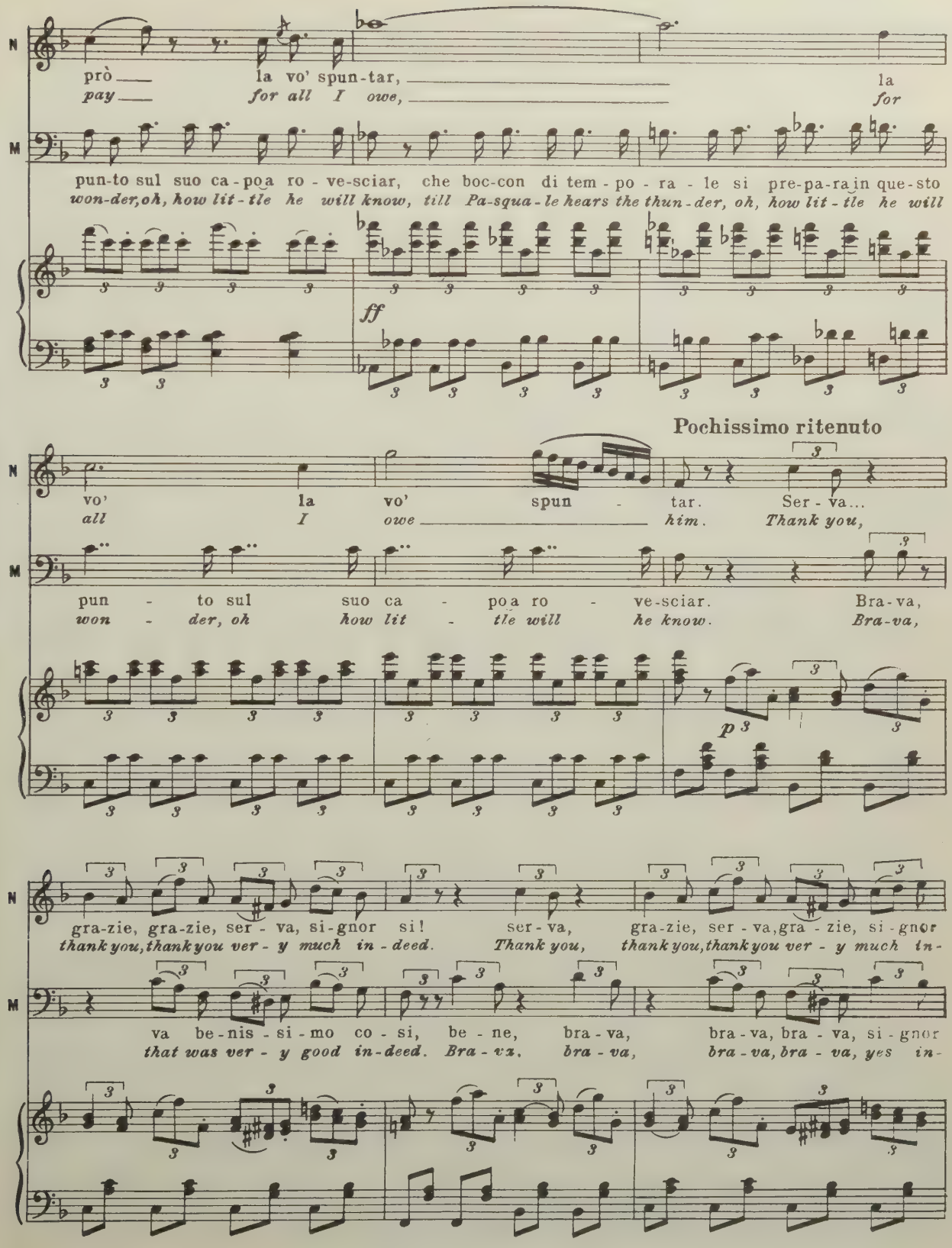

accel. un poco
m'in - co - min - cio a_ ven - di - car, a_ ven - di -
This_ will_ show him, re-venge is mine, re-venge_ is
et - ta sen - ti - re-mo ad_ i - scop-piar, ad_ i - scop-piar,
tem - pest we_ shall_ raise by this plan of mine, this plan_ of mine.
37 Poco più
car, m'in - co - min-cio a ven - di - car.
mine, I_ shall show him re-venge_ is mine.
la sa-et - ta sen-ti - rem ad_ i - scop - piar.
It is cer-tain to suc-ceed this plan of mine.
Quel vec-chio - ne rim - bam - bi - to a miei vo - ti in van con-
He has al-ways been a-gainst me, and it is - n't an - y
Ur - la e fi - schia la bu - fe - ra, veg-go il lam-po il tuo - no a-
I can see the flash to light-'ning, I can hear the sound of

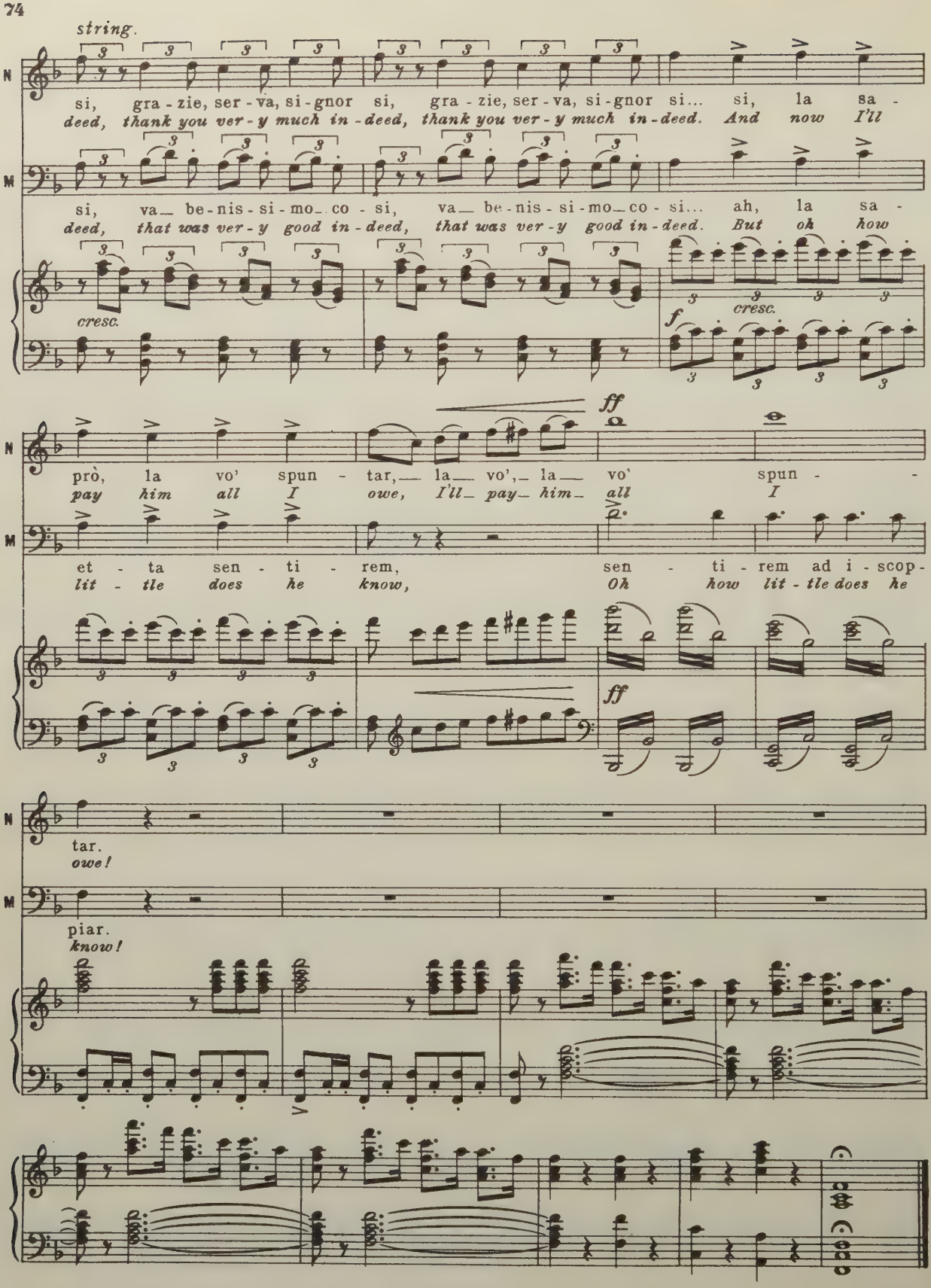

N
M
tra - sta; io l'ho det - to e tan - to ba - sta, la sa-
won-der I re-pay him for all I owe him, I'll re-
scol-to, la sa - et - ta fra non mol - to sen - ti-
thun-der, this will show him, In a mo - ment we shall
f
prò, la vo' spun-tar. si, la sa - prò, la vo' spun - tar.
pay him all I owe, yes, I'll re - pay him all I owe.
re - mo ad i - scop-piar, si, sen - ti - rem ad i - scop - piar.
hear the tem - pest blow, yes, we shall hear the tem - pest blow!
f
rall.
Tempo I
Va - do, cor - ro, si, va - do, cor - ro al gran ci - men - to;
Lead on, lead on, We're near the goal now, we're near the goal now,
Van - ne, cor ri, si, si, cor - ria - mo al gran ci - men - to.
March on, march on, We're near the goal now, we're near the goal now,
f


N
M
pie - no ho il co - re, si, pieno ho il co - re d'ar - di-men - to.
My heart is bold now, I'll fight the fight with all my might now.
f
Ah, si, cor-
Ah, we will
ria - mo, si, cor-riam al gran ci - men - to; pieno ho il co - re, pieno ho il co - re d'ar - di-
ha-sten, we will ha-sten to the goal now, Let us fight the fight with all our heart and
p
men - to. La sa - et - ta fra non mol - to sen - ti -
soul now. There is thun - der in the dis - tance, for a
A quel vec-chio af-fè, la te - sta que - sta vol-ta ha da gi-
Soon the fu - ry of the tem-pest will de-scend up-on the
re - mo ad i - scop - piar.
storm is com - ing on.
leggerissimo


N
rar, que-sta vol - ta, que-sta vol - ta, que - sta vol-ta ha da gi - rar, a quel vec-chio,af-fè, la
Don. What a tem-pest, what a tem-pest will de-scend up-on the Don. Soon the fu - ry of the
M
A quel vec-chio,af-fè, la te - sta que - sta vol-ta ha da gi - rar, a quel vec-chio,af-fè, la
What a tem-pest, what a tem-pest will de-scend up-on the Don. Soon the fu - ry of the
te - sta que-sta vol-ta ha da gi - rar, a quel vec-chio,affè, la te - sta que-sta vol-ta ha da gi-
tem-pest will de-scend up-on the Don, Yes, the fu - ry of the tem-pest will de-scend up-on the
rar. M'in - co - min - cio a ven - di -
Don. What a ven - geance will soon be
La sa - et - ta sen - ti - re - mo ad i - scop-
What a tem-pest we shall raise by this plan of
f
p


accel. un poco
N
M
car, m'in - co - min - cio, a ven - di-
mine, this will show him, re-venge is
piar, la sa - et - ta sen - ti - rem ad i - scop-piar,
mine, what a tem - pest we shall raise by this plan of mine,
f
car, a ven - di - car, m'in-co - min - cio a ven - di-
mine, re - venge is mine, I shall show him revenge is
ad i - scop-piar, la sa-et - ta sen - ti - rem ad i - scop-
this plan of mine, It is cer-tain to suc-ceed, this plan of
f
f
38 Poco più
car. Io l'ho det - to tan - to ba - sta, la sa-
mine. Lit - tle won - der if I show him I'll re-
piar. Po - co pen - sa don Pa-squa-le che boc-con di tem - po - ra - le si pre-pa-rain-que-sto
mine. Till Pa-squa - le hears the thun-der in the ver - y earth be-low him, oh how lit - tle he will
f


N
M
prò la vo' spun-tar, la
pay for all I owe, for
pun-to sul suo ca-poa ro-ve-sciar, che boc-con di tem-po-ra-le si pre-pa-ra in que-sto
won-der, oh, how lit-tle he will know, till Pa-squa-le hears the thun-der, oh, how lit-tle he will
ff
Pochissimo ritenuto
vo' la vo' spun-tar. Ser-va...
all I owe him. Thank you,
pun-to sul suo ca-poa ro-ve-sciar. Bra-va,
won-der, oh how lit-tle will he know. Bra-va,
p
gra-zie, gra-zie, ser-va, si-gnor si! ser-va, gra-zie, ser-va, gra-zie, si-gnor
thank you, thank you ver-y much in-deed. Thank you, thank you, thank you ver-y much in-
va be-nis-si-mo co-si, be-ne, bra-va, bra-va, bra-va, si-gnor
that was ver-y good in-deed. Bra-va, bra-va, bra-va, bra-va, yes in-

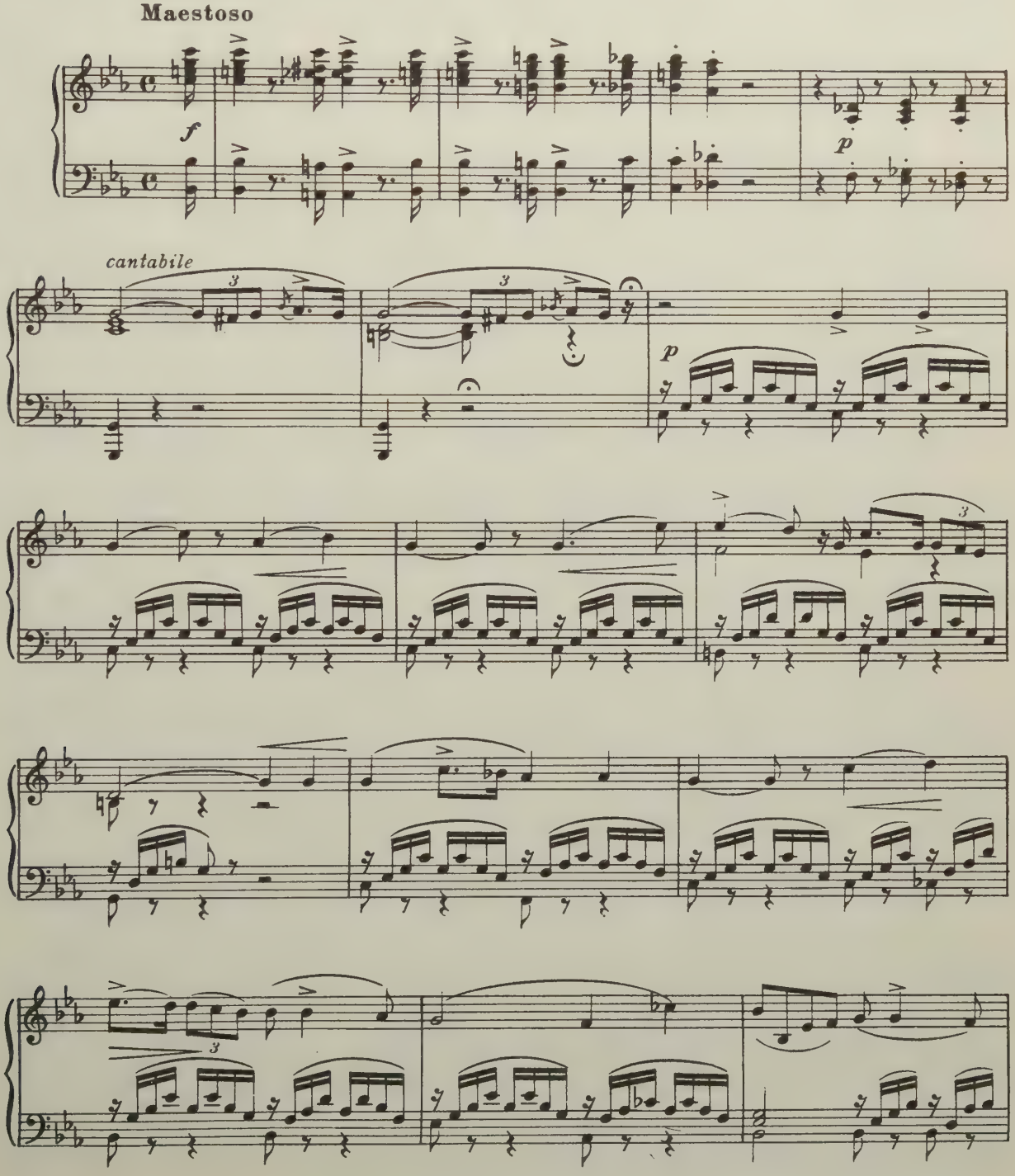

string.
N
si, gra - zie, ser - va, si - gnor si, gra - zie, ser - va, si - gnor si... si, la sa -
deed, thank you ver - y much in - deed, thank you ver - y much in - deed. And now I'll
M
si, va_ be - nis - si - mo_ co - si, va_ be - nis - si - mo_ co - si... ah, la sa -
deed, that was ver - y good in - deed, that was ver - y good in - deed. But oh how
cresc.
f
cresc.
ff
prò, la vo' spun - tar,_ la_ vo',_ la_ vo' spun - -
pay him all I owe, I'll_ pay_ him_ all I
et - ta sen - ti - rem, sen - ti - rem ad i - scop -
lit - tle does he know, Oh how lit - tle does he
ff
tar.
owe!
piar.
know!

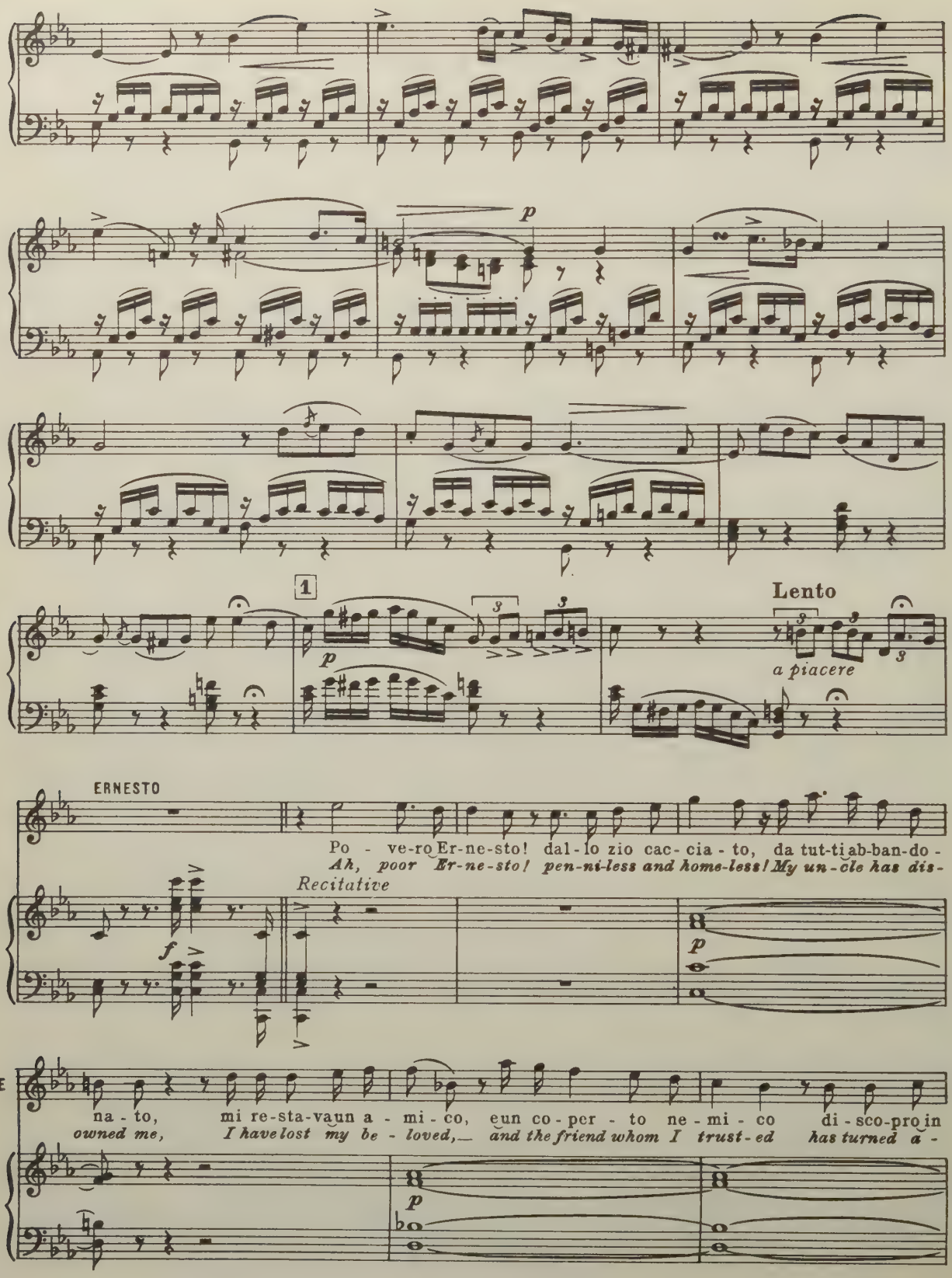
End of Act I

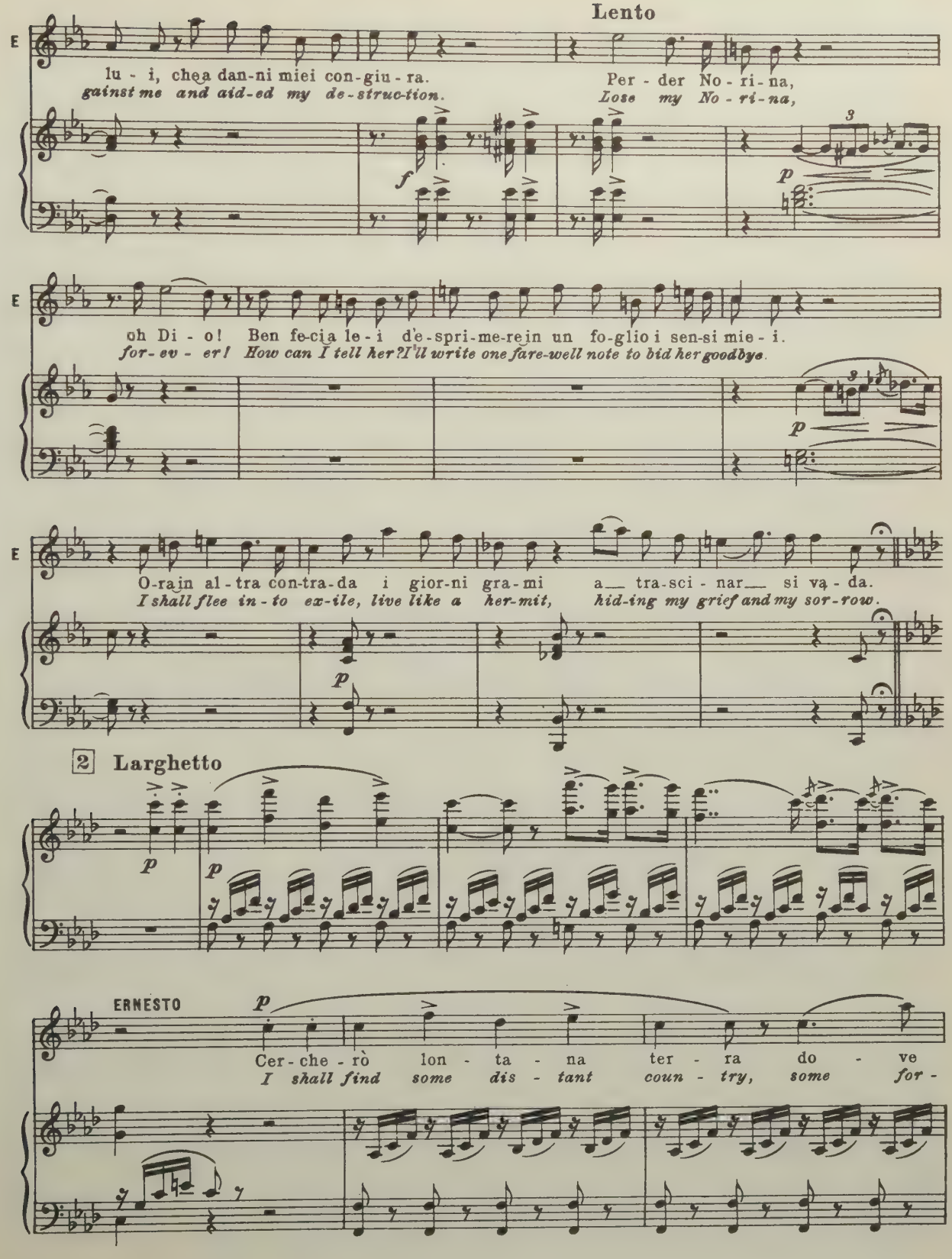
Act II

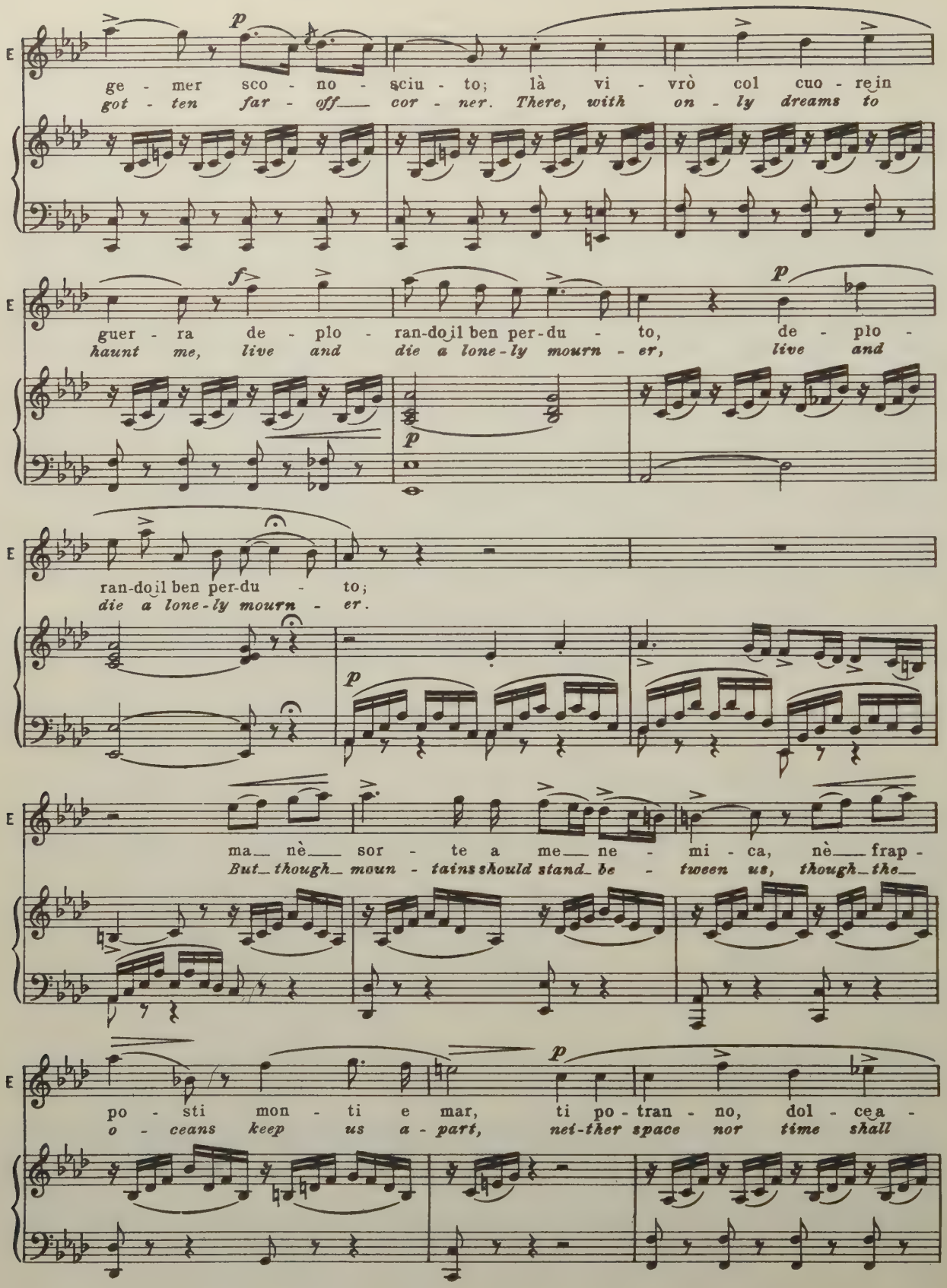
No. 5 Prelude and Aria

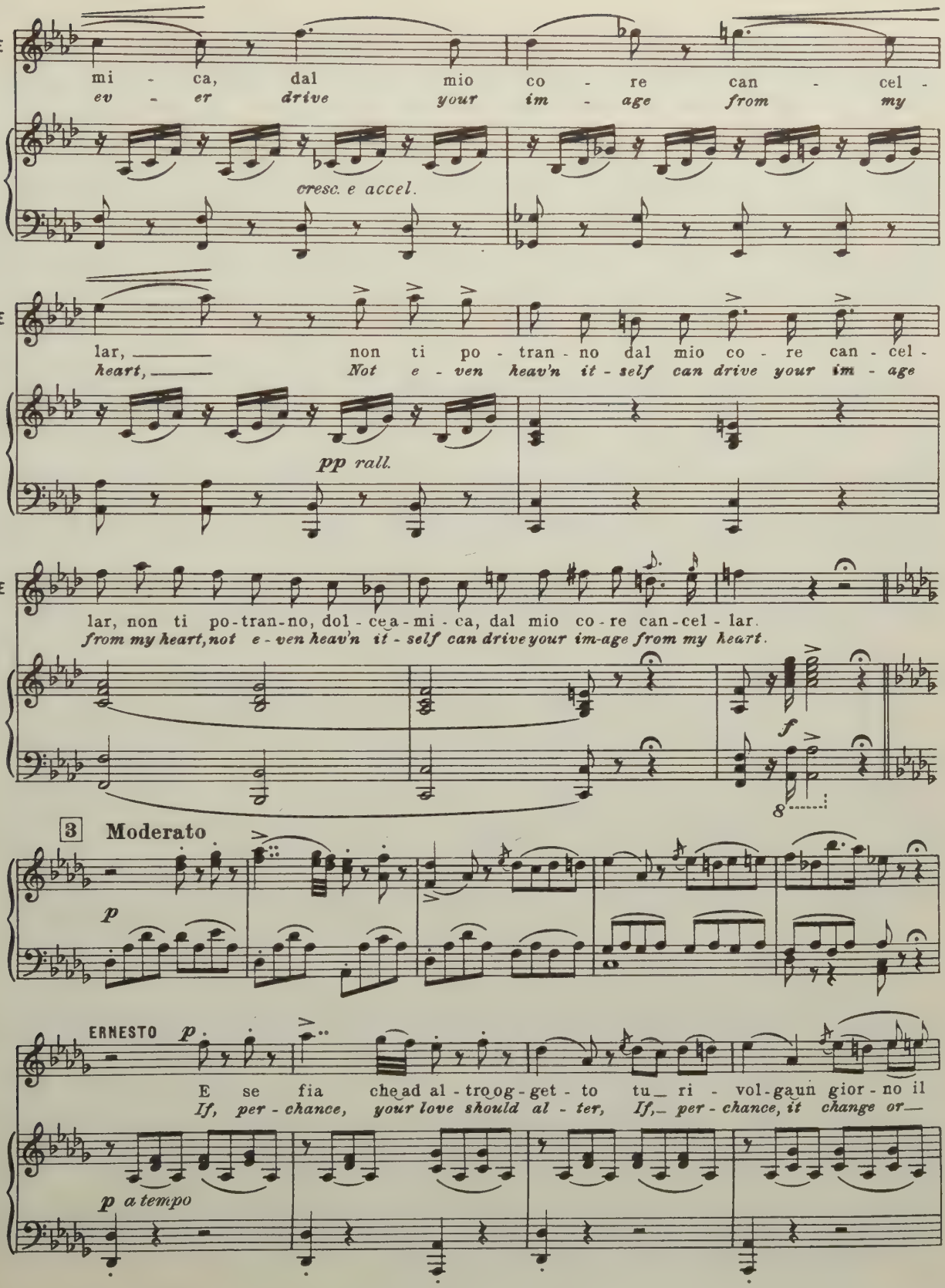
SCENE I. The same room in Don Pasquale's house. Ernesto, alone, disconsolate.

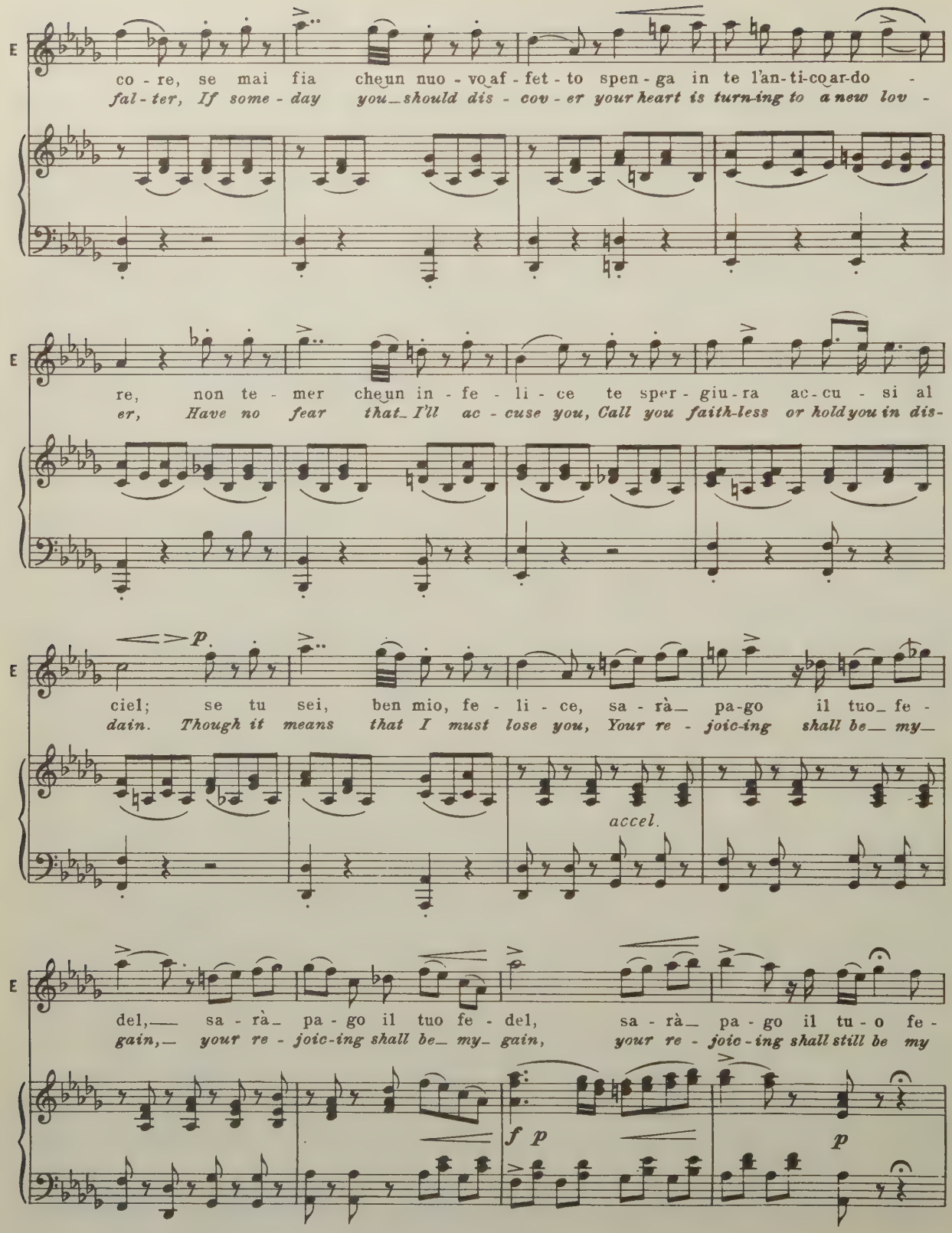


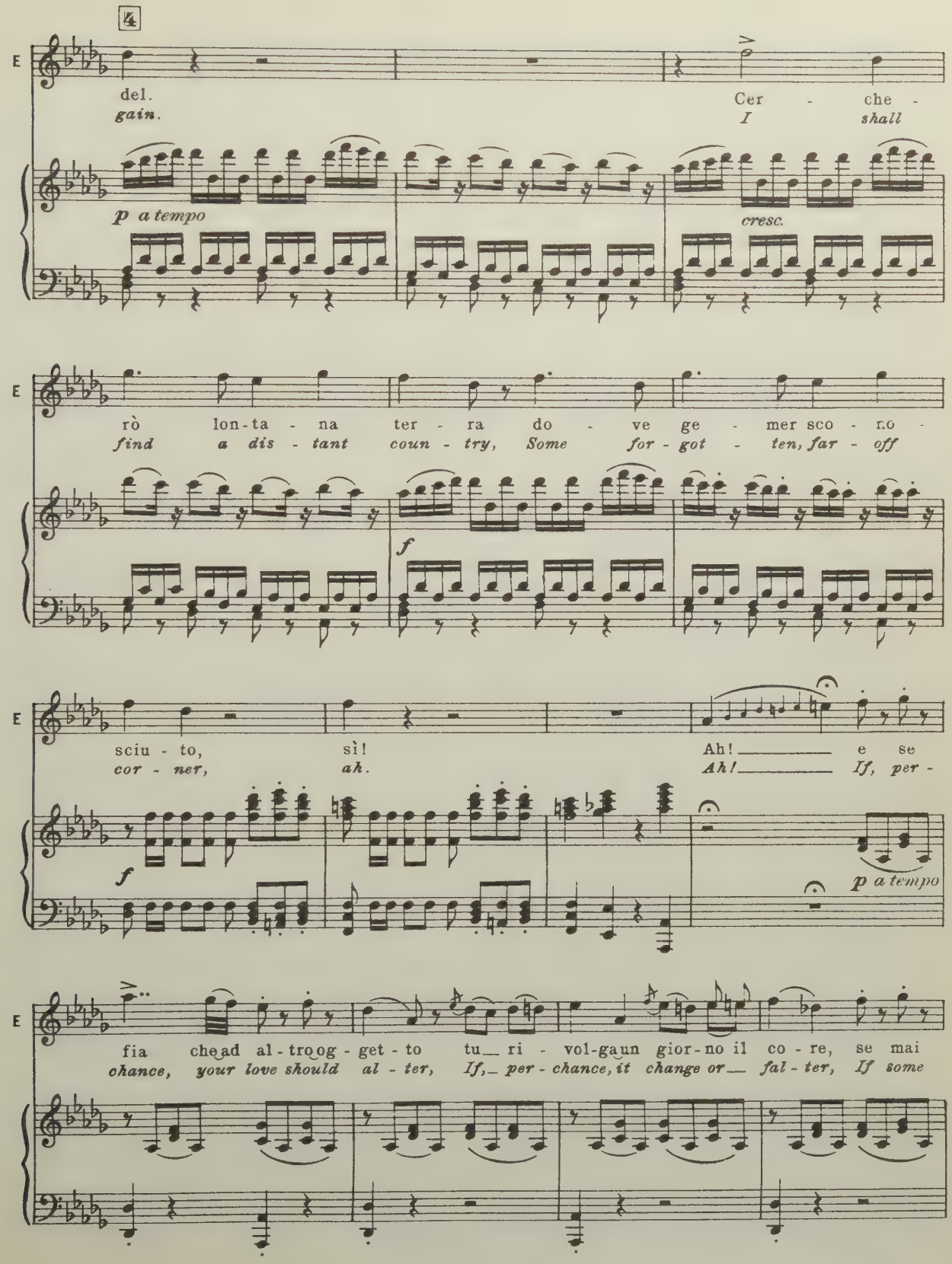

1
Lento
a piacere
ERNESTO
Po - ve-ro Er-ne-sto! dal-lo zio cac-cia-to, da tut-ti ab-ban-do-
Ah, poor Er-ne-sto! pen-ni-less and home-less! My un-cle has dis-
Recitative
na-to, mi re-sta-va un a-mi-co, e un co-per-to ne-mi-co di-sco-pro in
owned me, I have lost my be-loved, and the friend whom I trust-ed has turned a-

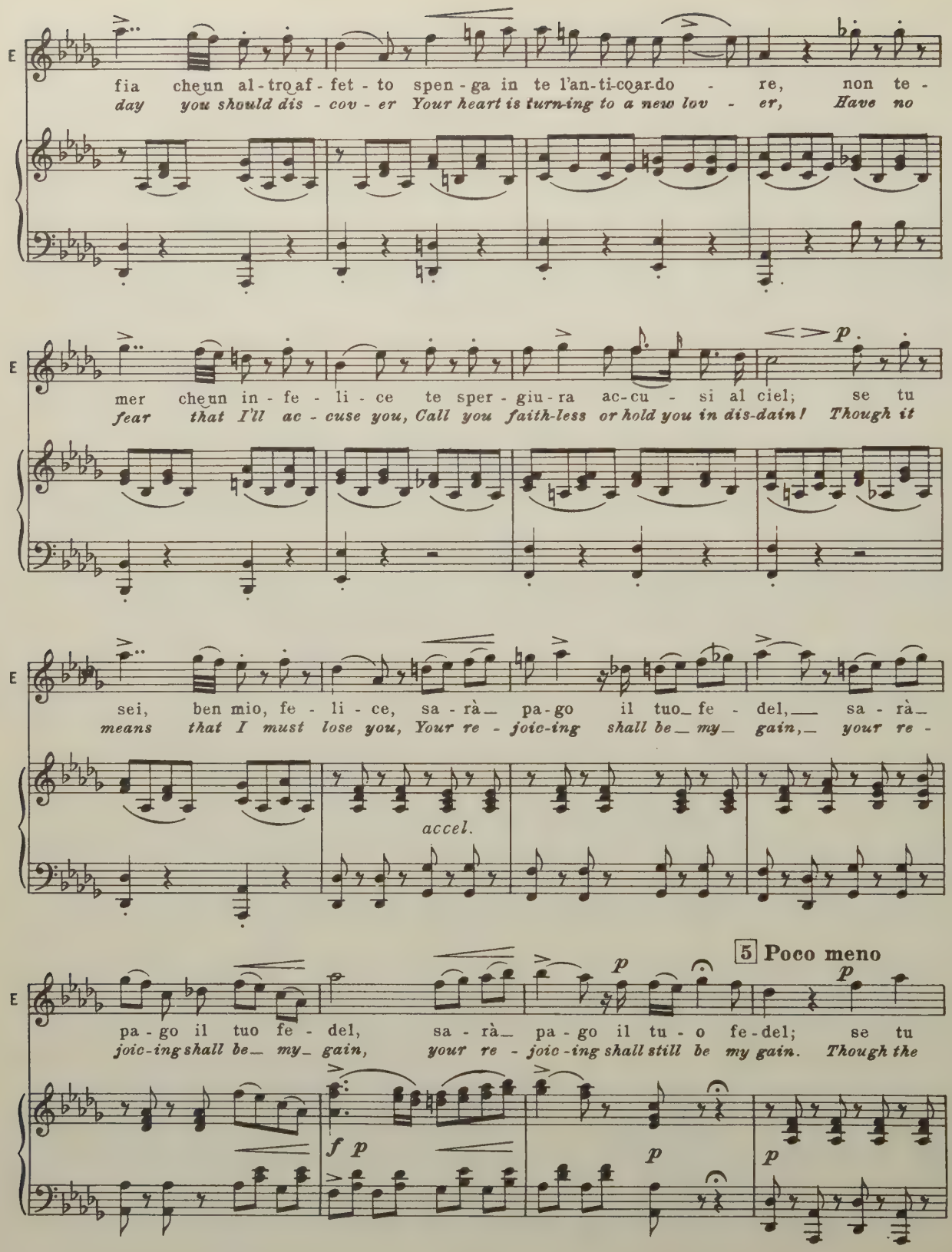

Lento
lu - i, che a dan-ni miei con-giu-ra.
gainst me and aid-ed my de-struc-tion.
Per - der No - ri - na,
Lose my No - ri - na,
oh Di - o! Ben fe-cia le - i d'e-spri-me-re in un fo-glio i sen-si mie - i.
for-ev - er! How can I tell her? I'll write one fare-well note to bid her goodbye.
O-rain al-tra con-tra-da i gior-ni gra-mi a tra-sci - nar si va - da.
I shall flee in - to ex-ile, live like a her-mit, hid-ing my grief and my sor-row.
2 Larghetto
ERNESTO
Cer-che - rò lon - ta - na ter - ra do - ve
I shall find some dis - tant coun - try, some for -

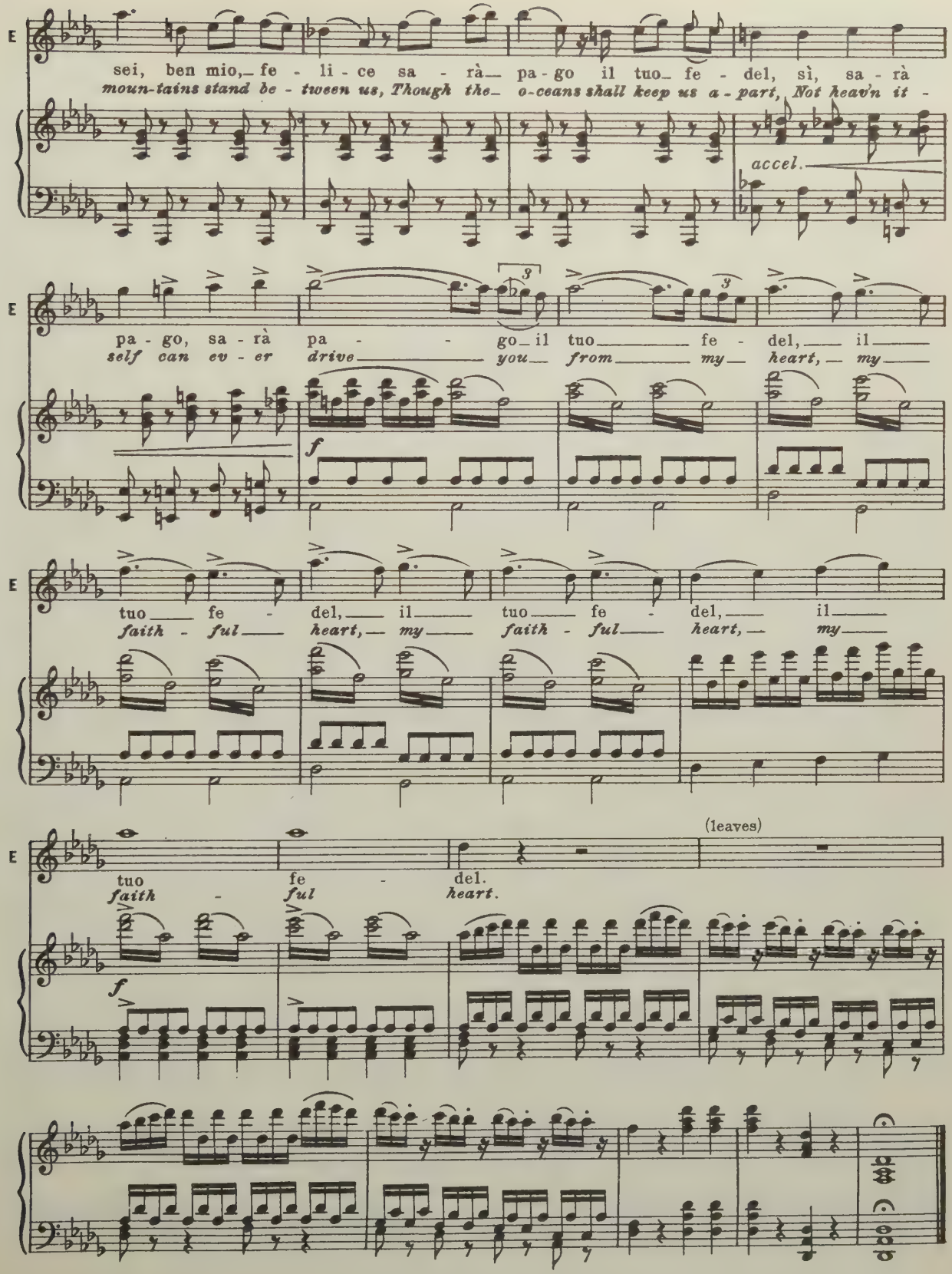

E
ge - mer sco - no - sciu - to; là vi - vrò col cuo - re in
got - ten far - off cor - ner. There, with on - ly dreams to
guer - ra de - plo - ran-do il ben per-du - to, de - plo -
haunt me, live and die a lone-ly mourn - er, live and
ran-do il ben per-du - to;
die a lone-ly mourn - er.
ma nè sor - te a me ne - mi - ca, nè frap -
But though moun - tains should stand be - tween us, though the
po - sti mon - ti e mar, ti po - tran - no, dol - ce a -
o - ceans keep us a - part, net-ther space nor time shall


E
mi - ca, dal mio co - re can - cel -
ev - er drive your im - age from my
cresc. e accel.
E
lar, non ti po - tran - no dal mio co - re can - cel -
heart, Not e - ven heav'n it - self can drive your im - age
pp rall.
E
lar, non ti po-tran-no, dol - ce a - mi - ca, dal mio co - re can-cel - lar.
from my heart, not e - ven heav'n it - self can drive your im-age from my heart.
f
8
3 Moderato
p
ERNESTO p
E se fia che ad al - tro og - get - to tu_ ri - vol - gaun gior - no il
If, per - chance, your love should al - ter, If,_ per - chance, it change or_
p a tempo


E
co - re, se mai fia cheun nuo - vo af - fet - to spen - ga in te l'an-ti-co ar-do -
fal - ter, If some - day you should dis - cov - er your heart is turn-ing to a new lov -
re, non te - mer cheun in - fe - li - ce te sper - giu-ra ac-cu - si al
er, Have no fear that I'll ac - cuse you, Call you faith-less or hold you in dis-
p
ciel; se tu sei, ben mio, fe - li - ce, sa - rà pa-go il tuo fe -
dain. Though it means that I must lose you, Your re - joic-ing shall be my
accel.
del, sa - rà pa - go il tuo fe - del, sa - rà pa - go il tu - o fe -
gain, your re - joic-ing shall be my gain, your re - joic - ing shall still be my
f p
p

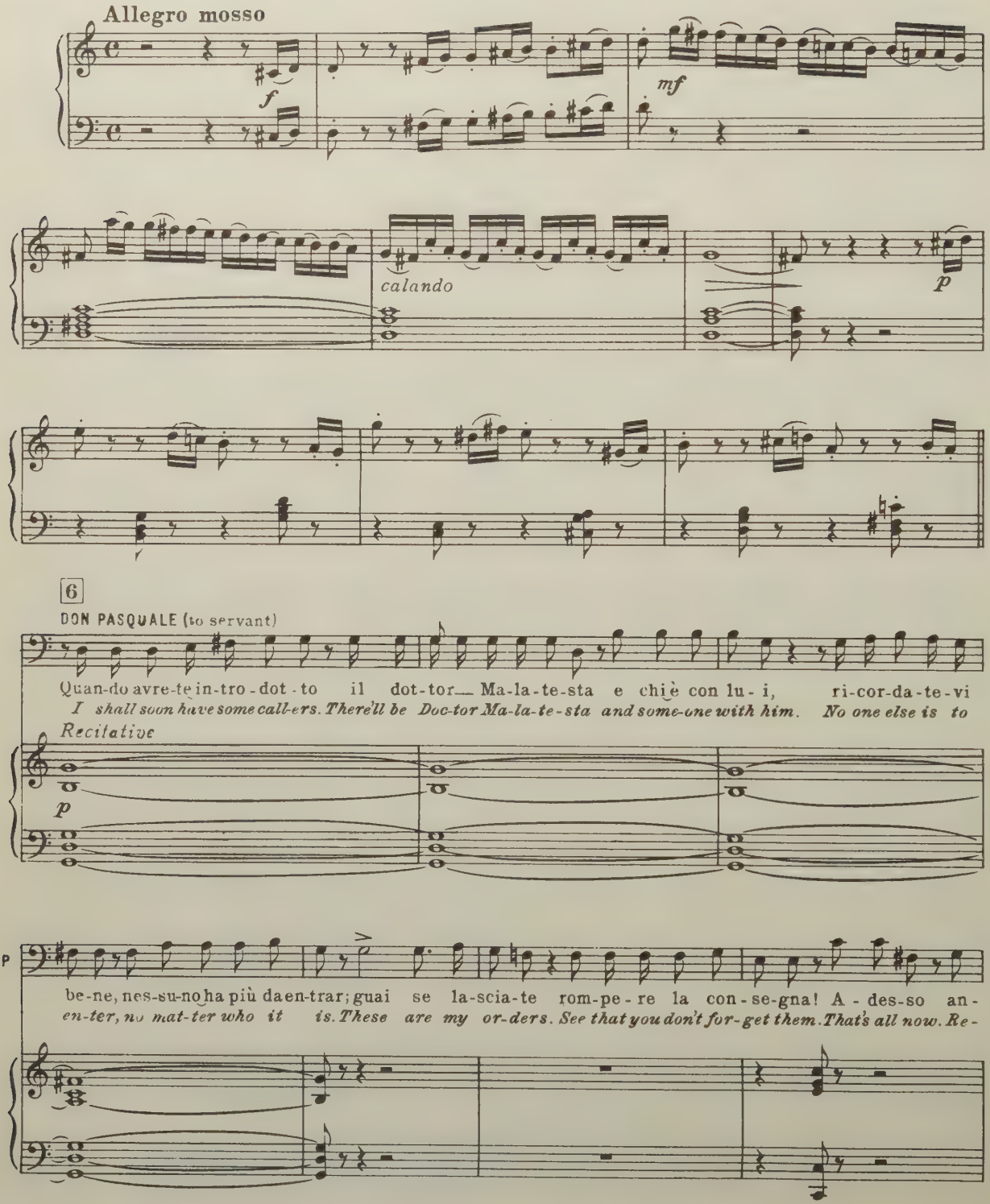

4
del.
gain.
Cer - che -
I shall
p a tempo
cresc.
rò lon-ta - na ter - ra do - ve ge - mer sco - no -
find a dis - tant coun - try, Some for - got - ten, far - off
f
sciu - to, sì! Ah! e se
cor - ner, ah. Ah! If, per -
f
p a tempo
fia chead al - troog - get - to tu_ ri - vol-gaun gior-no il co - re, se mai
chance, your love should al - ter, If,_ per - chance, it change or_ fal - ter, If some

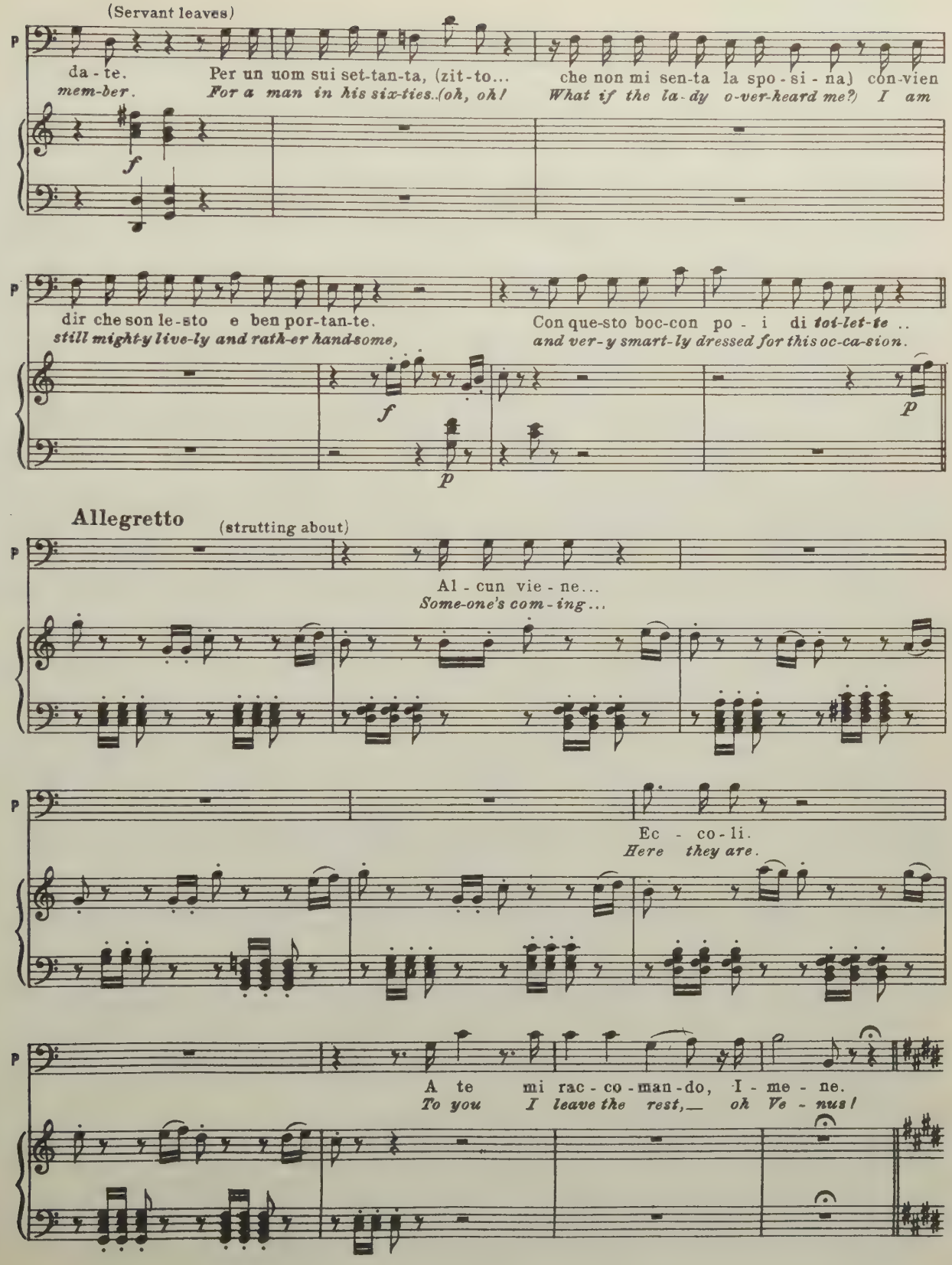

E
fia che un al-tro af-fet-to spen-ga in te l'an-ti-co ar-do - re, non te -
day you should dis-cov-er Your heart is turning to a new lov - er, Have no
mer che un in-fe-li-ce te sper-giu-ra ac-cu - si al ciel; se tu
fear that I'll ac-cuse you, Call you faith-less or hold you in dis-dain! Though it
sei, ben mio, fe-li-ce, sa-rà pa-go il tuo fe-del, sa-rà
means that I must lose you, Your re-joic-ing shall be my gain, your re -
accel.
5 Poco meno
pa-go il tuo fe-del, sa-rà pa-go il tu-o fe-del; se tu
joic-ing shall be my gain, your re-joic-ing shall still be my gain. Though the

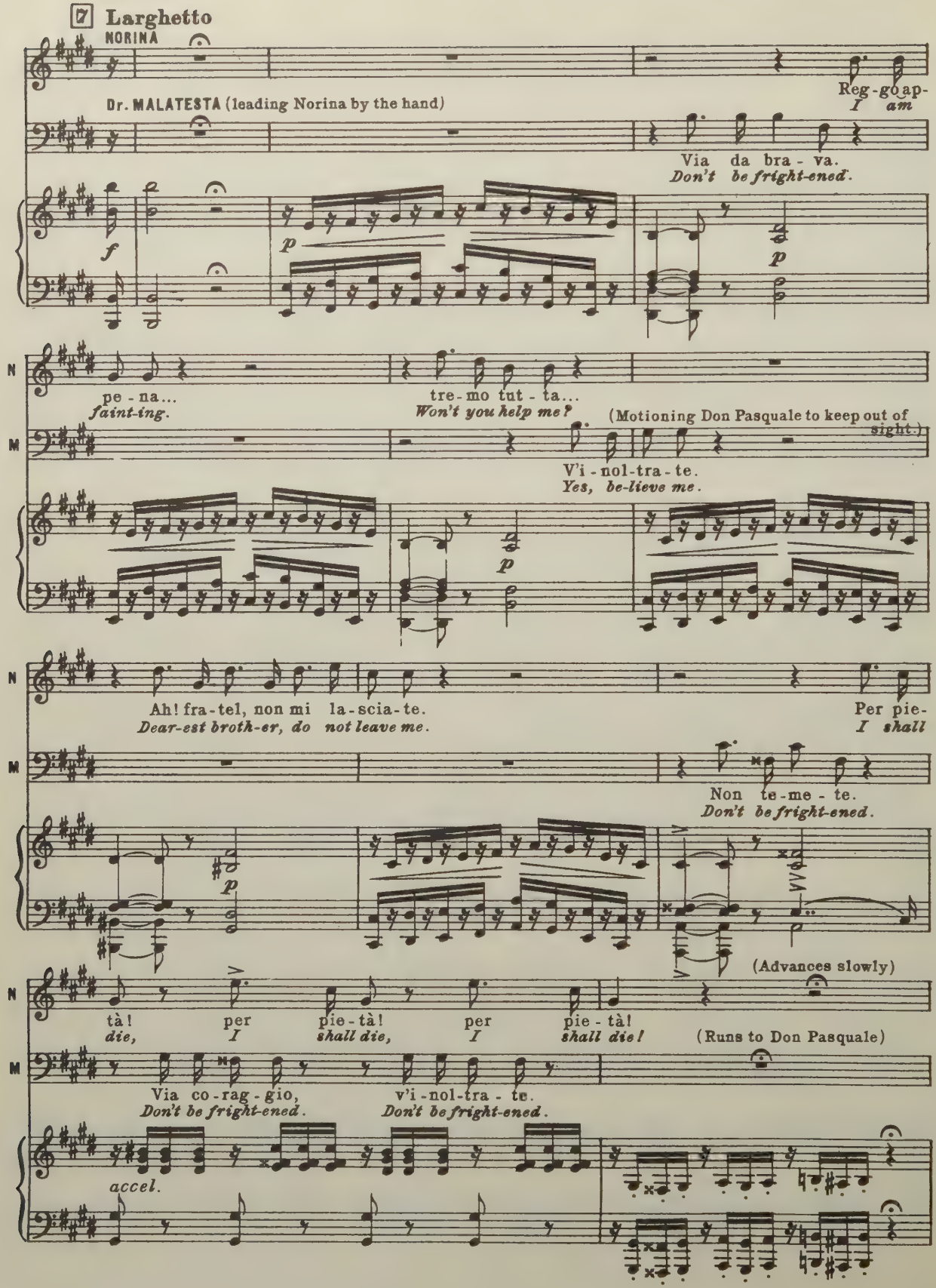

E
sei, ben mio,_ fe - li - ce sa - rà_ pa - go il tuo_ fe - del, sì, sa - rà
moun-tains stand be - tween us, Though the_ o-ceans shall keep us a - part, Not heav'n it -
accel.
pa - go, sa - rà pa - go_ il tuo_ fe - del,_ il_
self can ev - er drive_ you_ from_ my_ heart,_ my_
f
tuo_ fe - del,_ il_ tuo_ fe - del,_ il_
faith - ful_ heart,_ my_ faith - ful_ heart,_ my_
(leaves)
tuo fe - del.
faith ful heart.
f

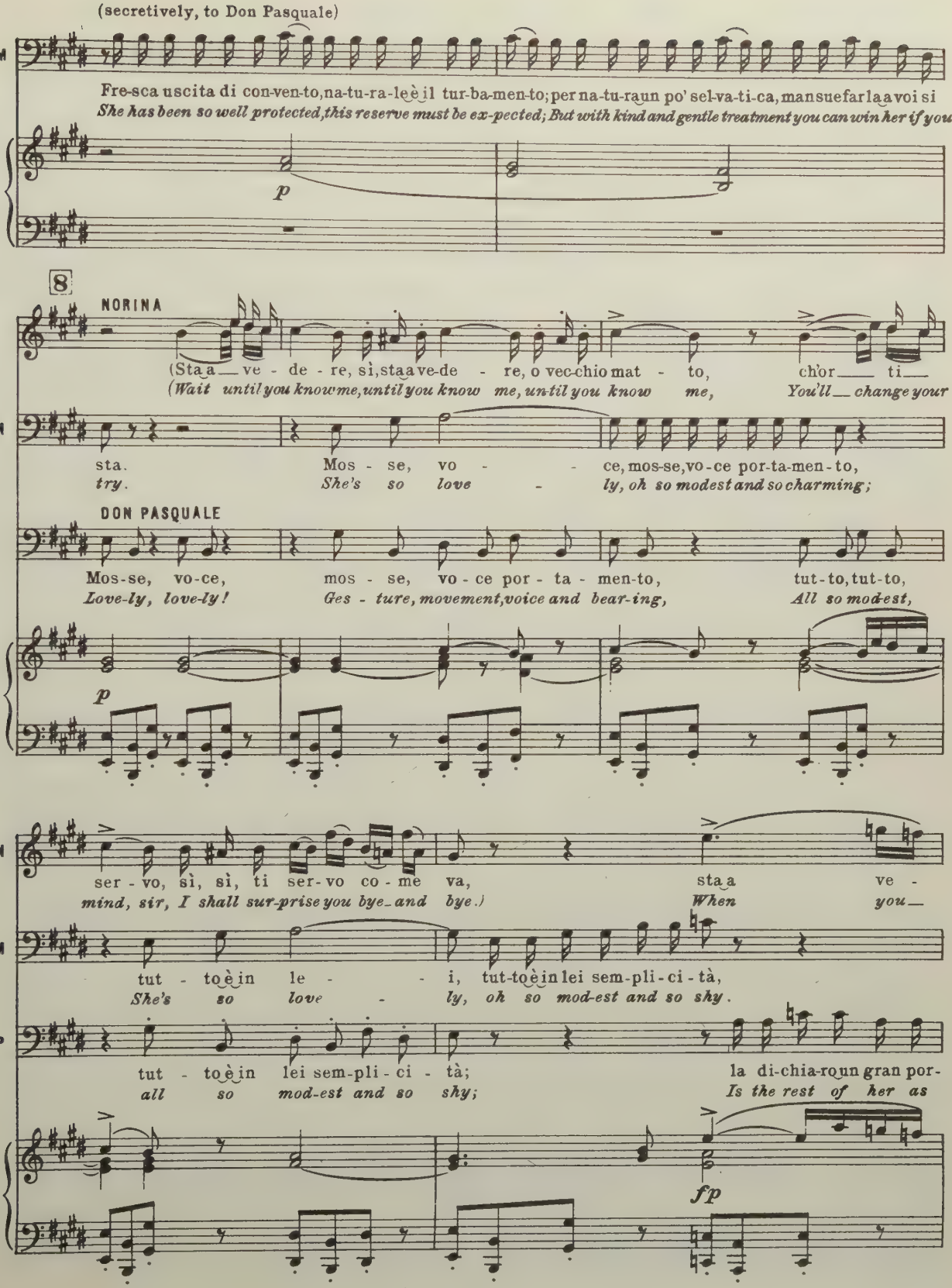
No. 6 Scene and Trio

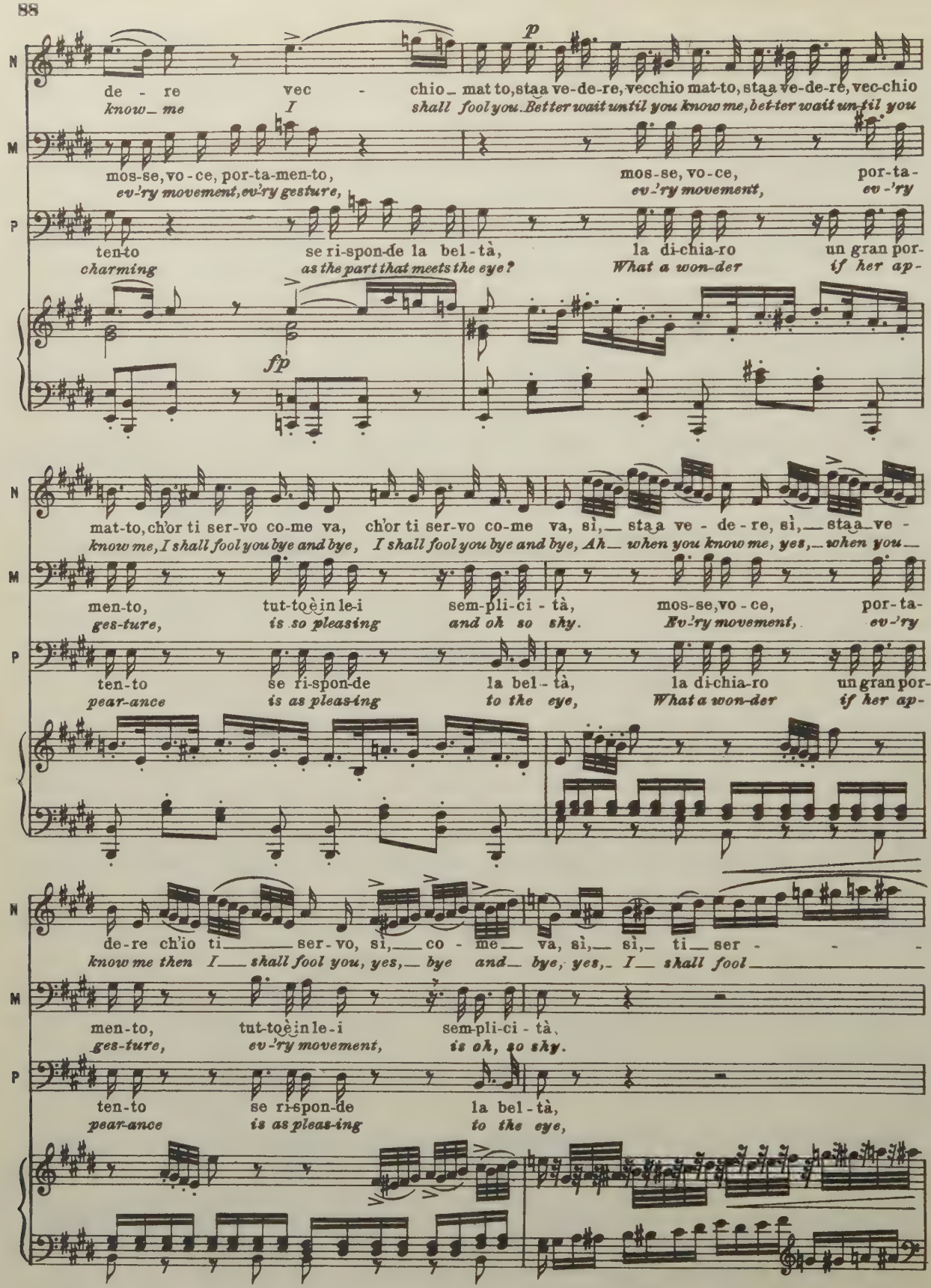
SCENE II

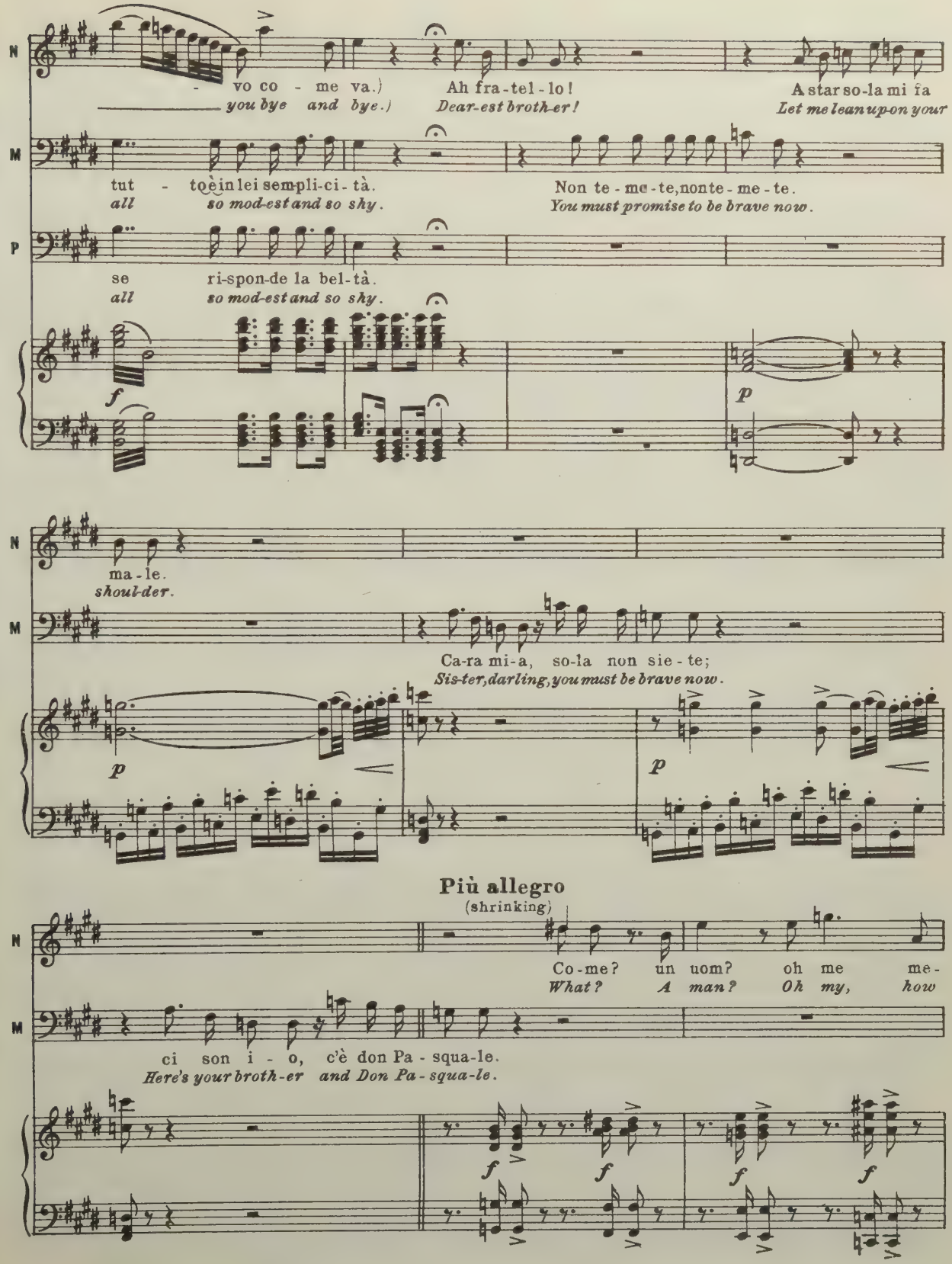

Allegro mosso
f
mf
calando
p
6
DON PASQUALE (to servant)
Quan-do avre-te in-tro-dot-to il dot-tor Ma-la-te-sta e chi è con lu-i, ri-cor-da-te-vi
I shall soon have some call-ers. There'll be Doc-tor Ma-la-te-sta and some-one with him. No one else is to
Recitative
p
P
be-ne, nes-su-no ha più da en-trar; guai se la-scia-te rom-pe-re la con-se-gna! A-des-so an-
en-ter, no mat-ter who it is. These are my or-ders. See that you don't for-get them. That's all now. Re-

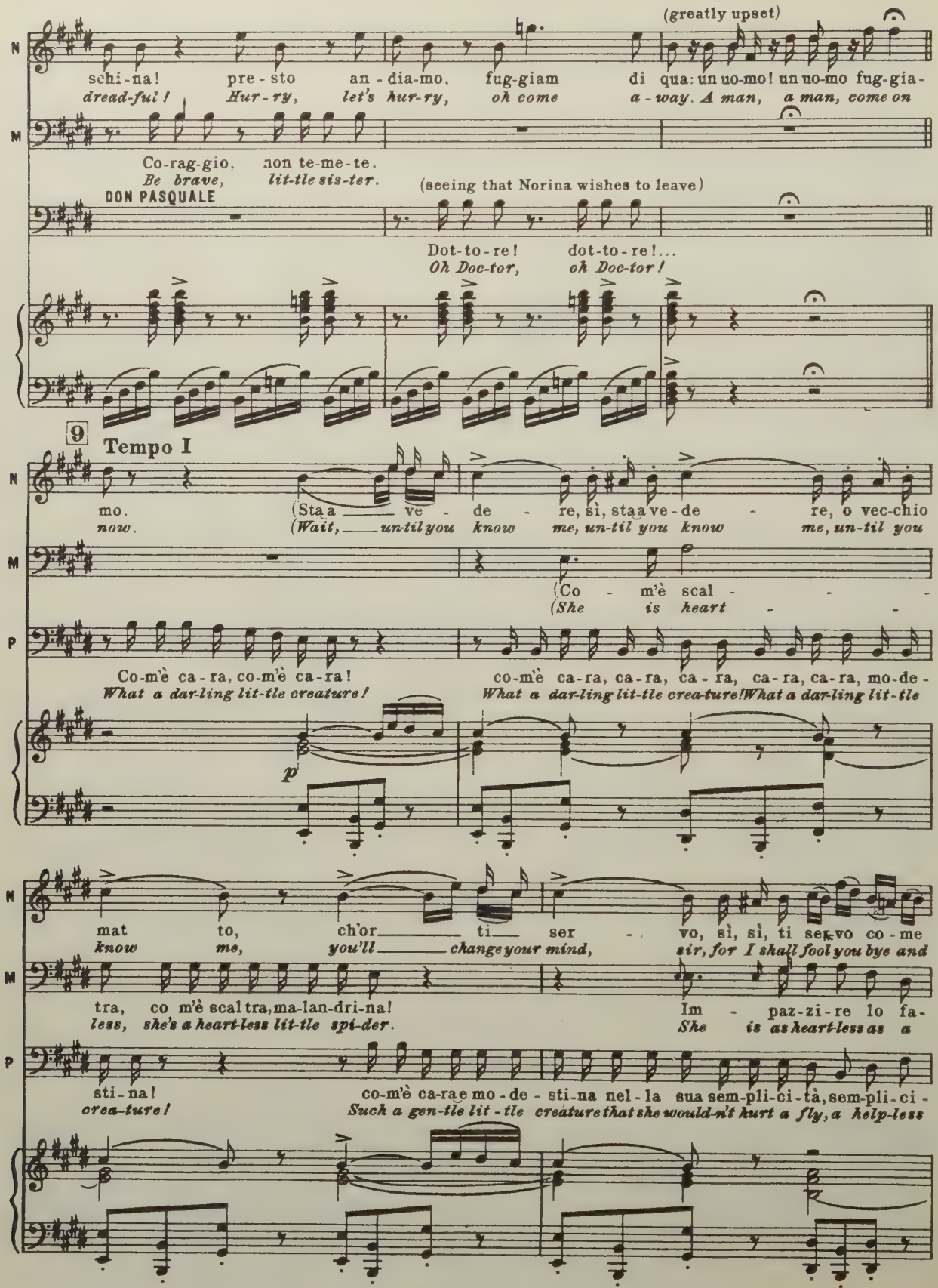

(Servant leaves)
da - te.
mem-ber.
Per un uom sui set-tan-ta, (zit-to...
For a man in his six-ties.(oh, oh!
che non mi sen-ta la spo - si - na) con-vien
What if the la-dy o-ver-heard me?) I am
dir che son le-sto e ben por-tan-te.
still might-y live-ly and rath-er hand-some,
Con que-sto boc-con po - i di tot-let-te ..
and ver-y smart-ly dressed for this oc-ca-sion.
Allegretto
(strutting about)
Al - cun vie - ne...
Some-one's com-ing...
Ec - co-li.
Here they are.
A te mi rac - co - man - do, I - me - ne.
To you I leave the rest,_ oh Ve - nus!

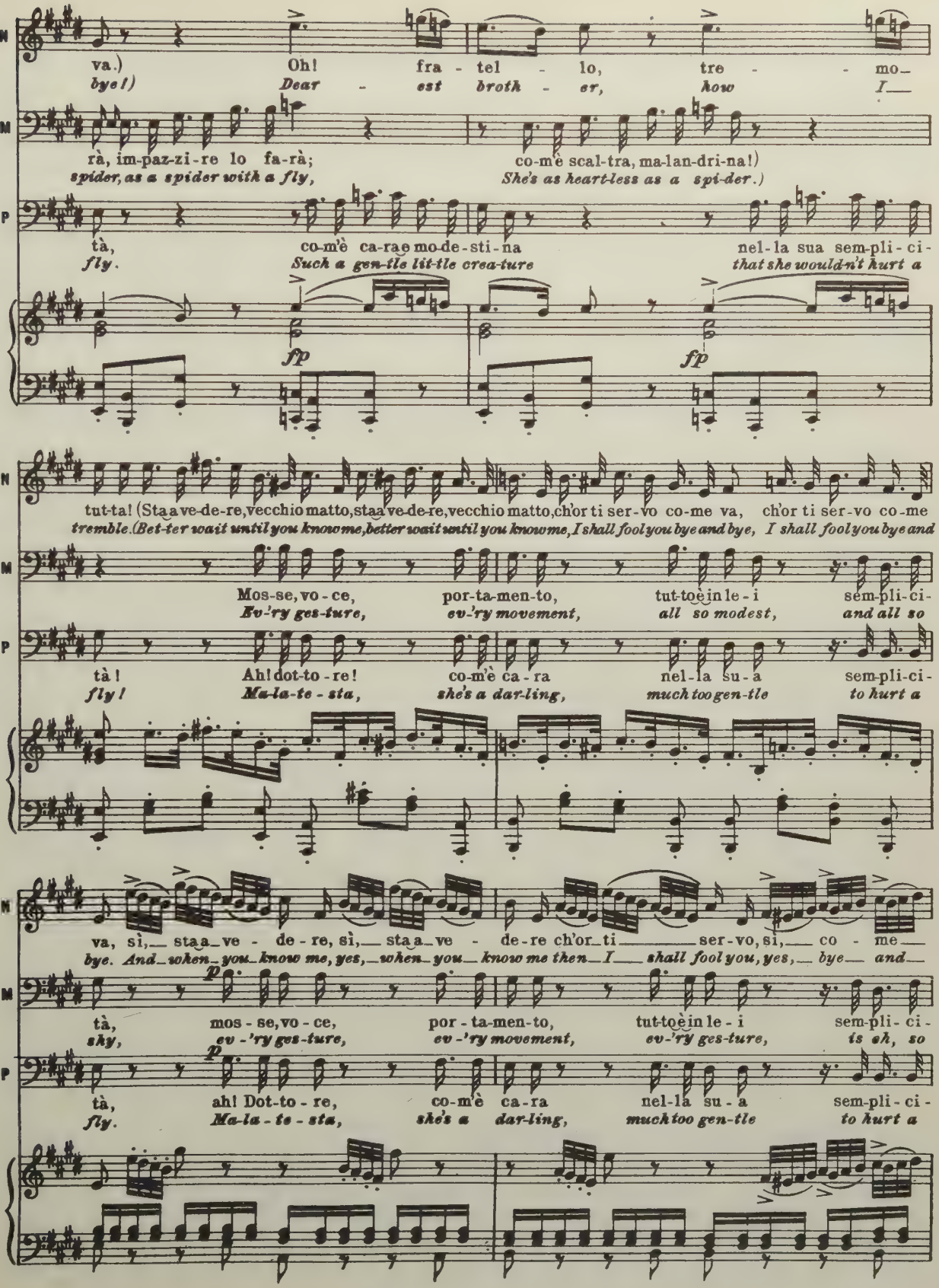

Larghetto
NORINA
Dr. MALATESTA (leading Norina by the hand)
Reg-go ap-
I am
Via da bra - va.
Don't be fright-ened.
f
p
p
N
pe - na...
faint-ing.
tre - mo tut - ta...
Won't you help me?
(Motioning Don Pasquale to keep out of sight.)
M
V'i - nol-tra - te.
Yes, be-lieve me.
p
N
Ah! fra-tel, non mi la-scia-te.
Dear-est broth-er, do not leave me.
Per pie-
I shall
M
Non te-me - te.
Don't be fright-ened.
p
(Advances slowly)
N
tà! per pie-tà! per pie - tà!
die, I shall die, I shall die!
(Runs to Don Pasquale)
M
Via co-rag - gio, v'i - nol-tra - te.
Don't be fright-ened. Don't be fright-ened.
accel.

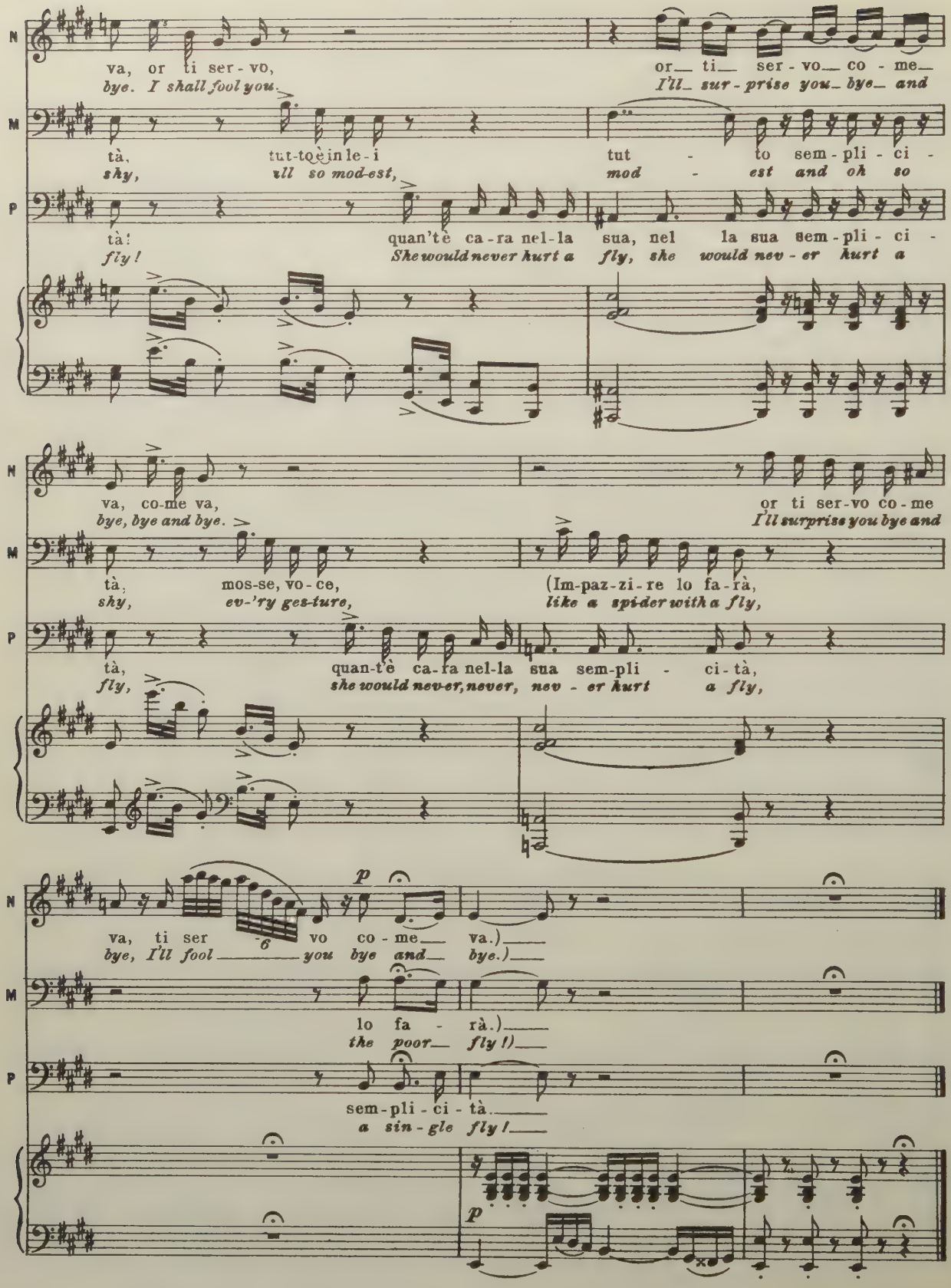

(secretively, to Don Pasquale)
M
Fre-sca uscita di con-ven-to, na-tu-ra-le è il tur-ba-men-to; per na-tu-ra un po' sel-va-ti-ca, man suefarla a voi si
She has been so well protected, this reserve must be ex-pected; But with kind and gentle treatment you can win her if you
p
8
NORINA
(Sta a ve - de - re, sì, sta a ve-de - re, o vec-chio mat - to, ch'or ti
(Wait until you know me, until you know me, un-til you know me, You'll change your
M
sta.
try.
Mos - se, vo - ce, mos-se, vo-ce por-ta-men-to,
She's so love - ly, oh so modest and so charming;
DON PASQUALE
Mos-se, vo-ce, mos - se, vo - ce por - ta - men-to, tut-to, tut-to,
Love-ly, love-ly! Ges - ture, movement, voice and bear-ing, All so mod-est,
p
N
ser - vo, sì, sì, ti ser-vo co - me va, sta a ve -
mind, sir, I shall sur-prise you bye and bye.) When you
M
tut - to è in le - i, tut-to è in lei sem-pli-ci-tà,
She's so love - ly, oh so mod-est and so shy.
P
tut - to è in lei sem-pli - ci - tà; la di-chia-ro un gran por-
all so mod-est and so shy; Is the rest of her as
fp


N
M
P
p
fp
de - re vec - chio mat to, staa ve-de-re, vecchio mat-to, staa ve-de-re, vec-chio
know me I shall fool you. Better wait until you know me, bet-ter wait un-til you
mos-se, vo-ce, por-ta-men-to, mos-se, vo-ce, por-ta-
ev-'ry movement, ev'ry gesture, ev-'ry movement, ev-'ry
ten-to se ri-spon-de la bel-tà, la di-chia-ro un gran por-
charming as the part that meets the eye? What a won-der if her ap-
mat-to, ch'or ti ser-vo co-me va, ch'or ti ser-vo co-me va, sì, staa ve - de - re, sì, staa ve -
know me, I shall fool you bye and bye, I shall fool you bye and bye, Ah when you know me, yes, when you
men-to, tut-to è in le-i sem-pli-ci - tà, mos-se, vo - ce, por-ta-
ges-ture, is so pleasing and oh so shy. Ev-'ry movement, ev-'ry
ten-to se ri-spon-de la bel - tà, la di-chia-ro un gran por-
pear-ance is as pleas-ing to the eye, What a won-der if her ap-
de-re ch'io ti ser-vo, sì, co - me va, sì, sì, ti ser - - -
know me then I shall fool you, yes, bye and bye, yes, I shall fool
men-to, tut-to è in le-i sem-pli-ci - tà,
ges-ture, ev-'ry movement, is oh, so shy.
ten-to se ri-spon-de la bel - tà,
pear-ance is as pleas-ing to the eye,

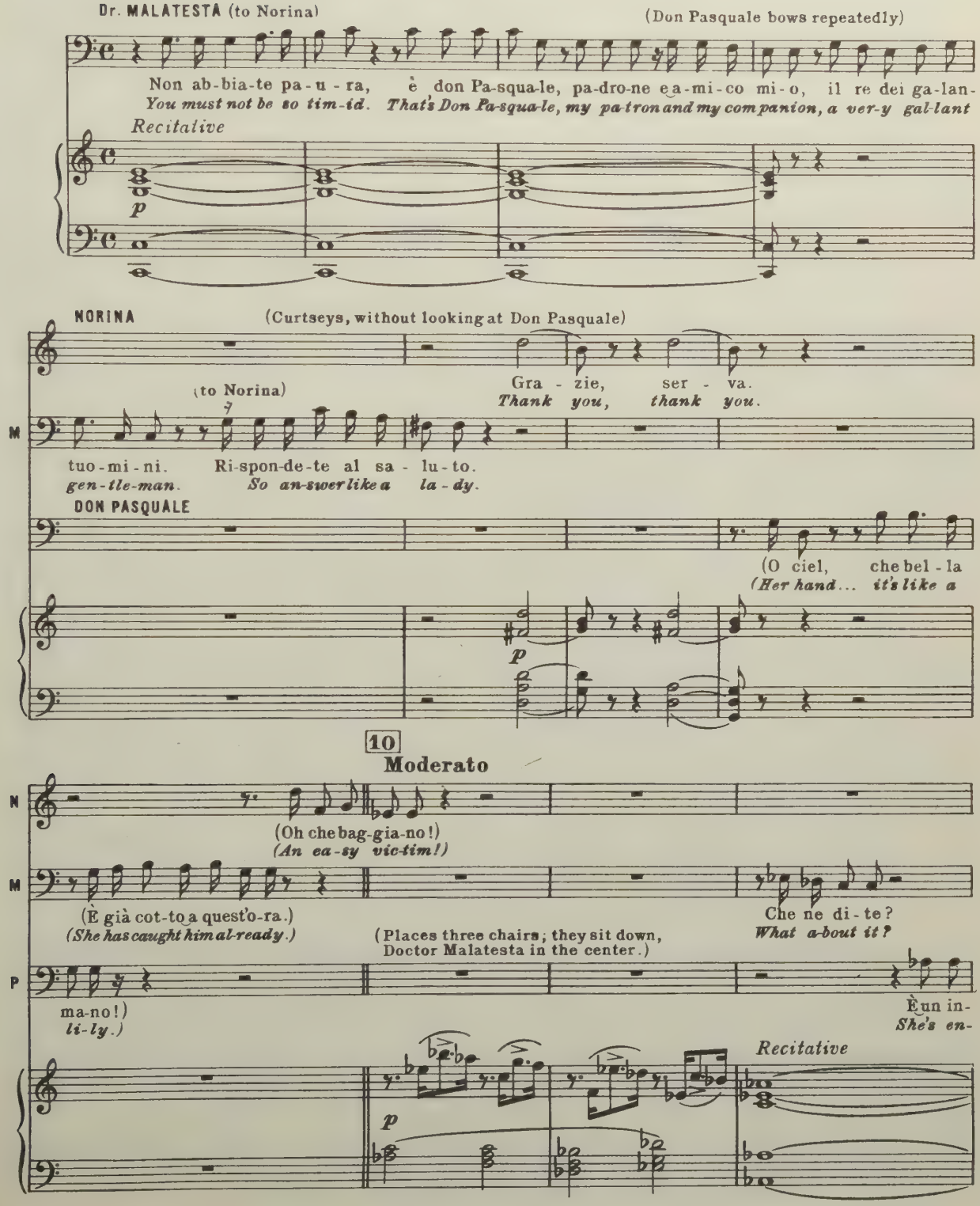

N
M
P
- vo co - me va.)
you bye and bye.)
Ah fra-tel-lo!
Dear-est broth-er!
A star so-la mi fa
Let me lean up-on your
tut - toèin lei sempli-ci-tà.
all so mod-est and so shy.
Non te - me - te, nonte - me - te.
You must promise to be brave now.
se ri-spon-de la bel-tà.
all so mod-est and so shy.
f
p
ma - le.
shoul-der.
Ca-ra mi-a, so-la non sie - te;
Sis-ter, darling, you must be brave now.
p
p
Più allegro
(shrinking)
Co-me? un uom? oh me me-
What? A man? Oh my, how
ci son i - o, c'è don Pa - squa-le.
Here's your broth-er and Don Pa-squa-le.
f
f
f
f

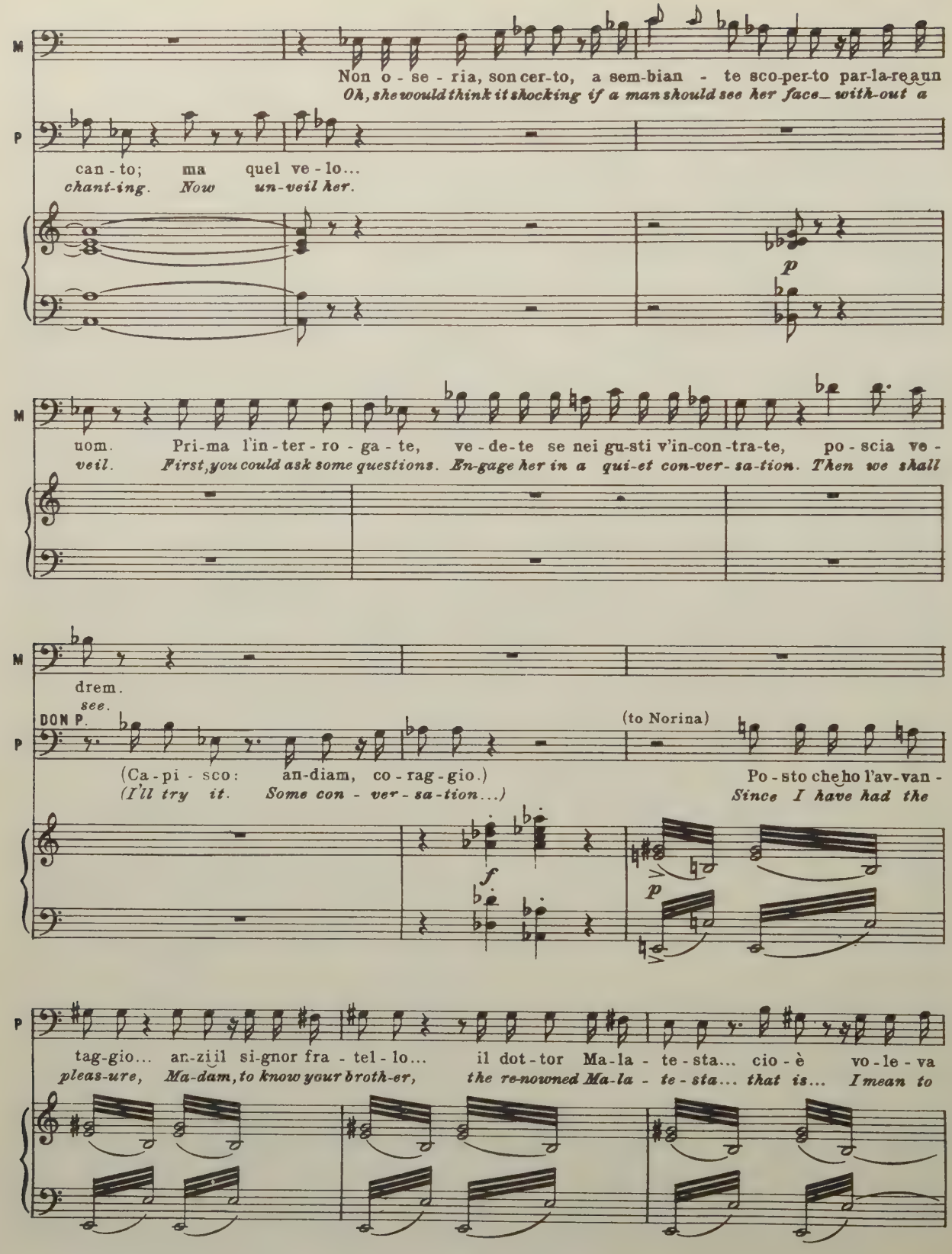

(greatly upset)
schi-na! pre-sto an-dia-mo, fug-giam di qua: un uo-mo! un uo-mo fug-gia-
dread-ful! Hur-ry, let's hur-ry, oh come a-way. A man, a man, come on
Co-rag-gio, non te-me-te.
Be brave, lit-tle sis-ter.
DON PASQUALE
(seeing that Norina wishes to leave)
Dot-to-re! dot-to-re!...
Oh Doc-tor, oh Doc-tor!
9
Tempo I
mo.
now.
(Staa ve - de - re, sì, staa ve-de - re, o vec-chio
(Wait, un-til you know me, un-til you know me, un-til you
(Co - m'è scal - - -
(She is heart - -
Co-m'è ca-ra, co-m'è ca-ra!
What a dar-ling lit-tle creature!
co-m'è ca-ra, ca-ra, ca-ra, ca-ra, ca-ra, mo-de-
What a dar-ling lit-tle crea-ture! What a dar-ling lit-tle
p
mat to, ch'or ti ser - vo, sì, sì, ti ser-vo co-me
know me, you'll change your mind, sir, for I shall fool you bye and
tra, co m'è scal tra, ma-lan-dri-na!
less, she's a heart-less lit-tle spi-der.
Im - paz-zi-re lo fa-
She is as heart-less as a
sti-na!
crea-ture!
co-m'è ca-ra e mo-de - sti-na nel-la sua sem-pli-ci-tà, sem-pli-ci -
Such a gen-tle lit - tle creature that she would-n't hurt a fly, a help-less

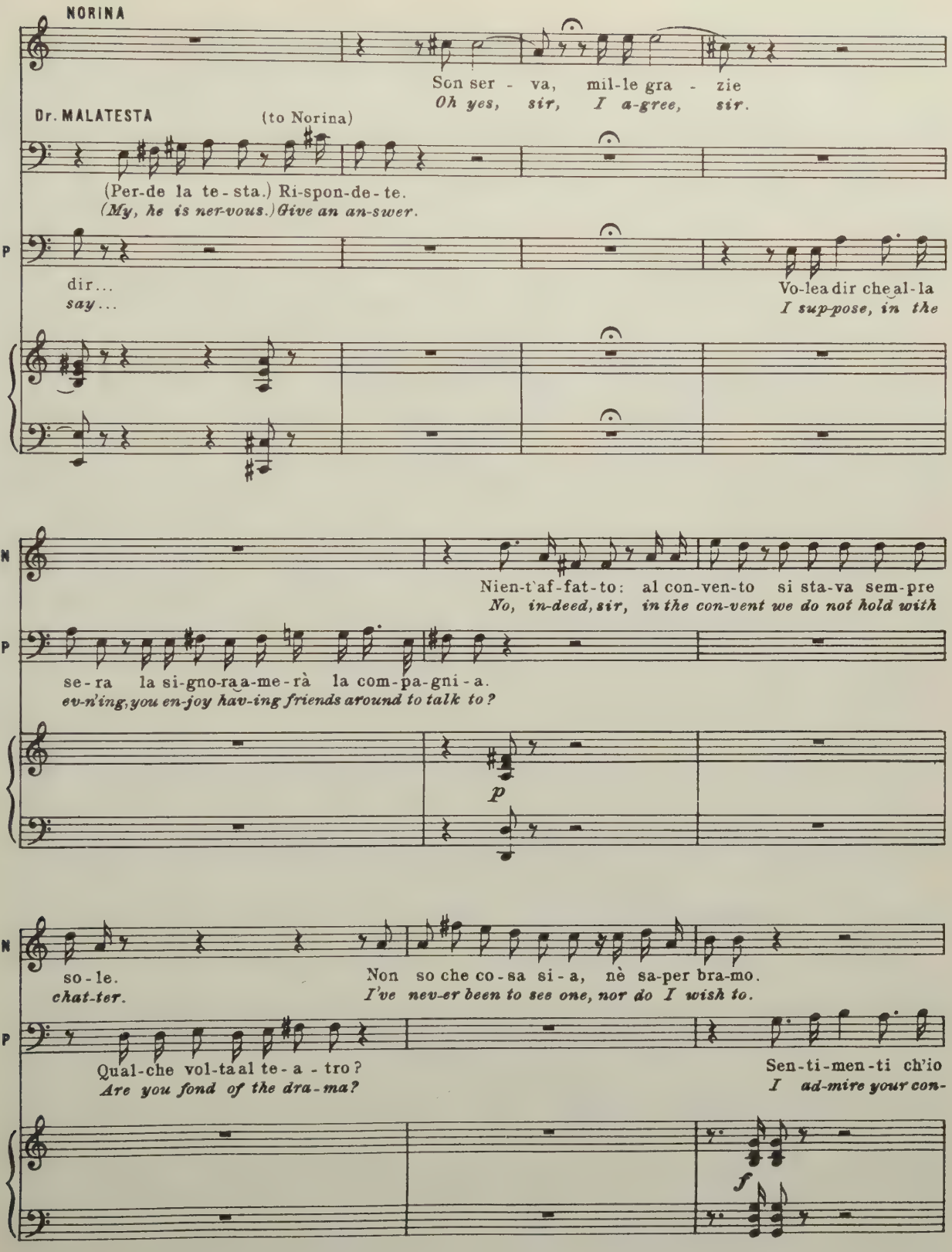

va.) Oh! fra - tel - lo, tre - - mo-
bye!) Dear - est broth - er, how I
rà, im-paz-zi-re lo fa-rà; co-m'è scal-tra, ma-lan-dri-na!)
spider, as a spider with a fly, She's as heart-less as a spi-der.)
tà, co-m'è ca-ra e mo-de-sti-na nel-la sua sem-pli-ci-
fly. Such a gen-tle lit-tle crea-ture that she would-n't hurt a
fp fp
tut-ta! (Sta a ve-de-re, vecchio matto, sta a ve-de-re, vecchio matto, ch'or ti ser-vo co-me va, ch'or ti ser-vo co-me
tremble. (Bet-ter wait until you know me, better wait until you know me, I shall fool you bye and bye, I shall fool you bye and
Mos-se, vo-ce, por-ta-men-to, tut-to è in le-i sem-pli-ci-
Ev-'ry ges-ture, ev-'ry movement, all so modest, and all so
tà! Ah! dot-to-re! co-m'è ca-ra nel-la su-a sem-pli-ci-
fly! Ma-la-te-sta, she's a dar-ling, much too gen-tle to hurt a
va, sì, sta a ve - de-re, sì, sta a ve - de-re ch'or ti ser-vo, sì, co - me
bye. And when you know me, yes, when you know me then I shall fool you, yes, bye and
p
tà, mos - se, vo - ce, por - ta-men-to, tut-to è in le - i sem-pli - ci-
shy, ev - 'ry ges-ture, ev - 'ry movement, ev - 'ry ges-ture, is eh, so
p
tà, ah! Dot-to - re, co-m'è ca-ra nel-la su - a sem-pli - ci -
fly. Ma-la - te - sta, she's a dar-ling, much too gen-tle to hurt a

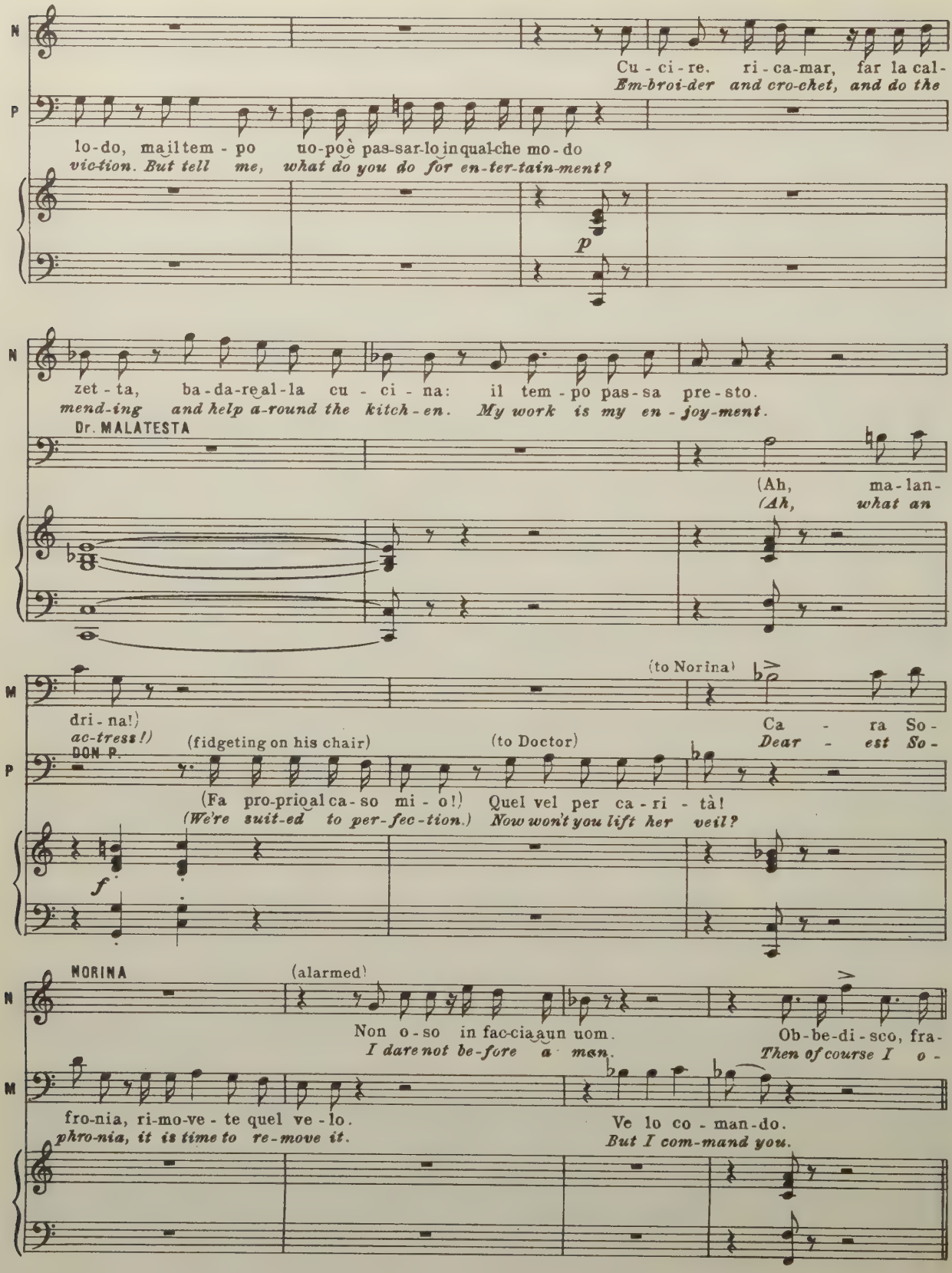

va, or ti ser - vo,
bye. I shall fool you.
or ti ser - vo co - me
I'll sur - prise you bye and
tà,
shy,
tut-to è in le-i
all so mod-est,
tut - to sem - pli - ci -
mod - est and oh so
tà!
fly!
quan't'è ca - ra nel - la
She would never hurt a
sua, nel la sua sem - pli - ci -
fly, she would nev - er hurt a
va, co-me va,
bye, bye and bye.
or ti ser-vo co - me
I'll surprise you bye and
tà,
shy,
mos-se, vo - ce,
ev-'ry ges-ture,
(Im-paz-zi-re lo fa-rà,
like a spider with a fly,
tà,
fly,
quan-t'è ca-ra nel-la sua sem-pli - ci-tà,
she would nev-er, never, nev - er hurt a fly,
p
va, ti ser vo co - me va.)
bye, I'll fool you bye and bye.)
lo fa - rà.)
the poor fly!)
sem-pli - ci - tà.
a sin - gle fly!
p

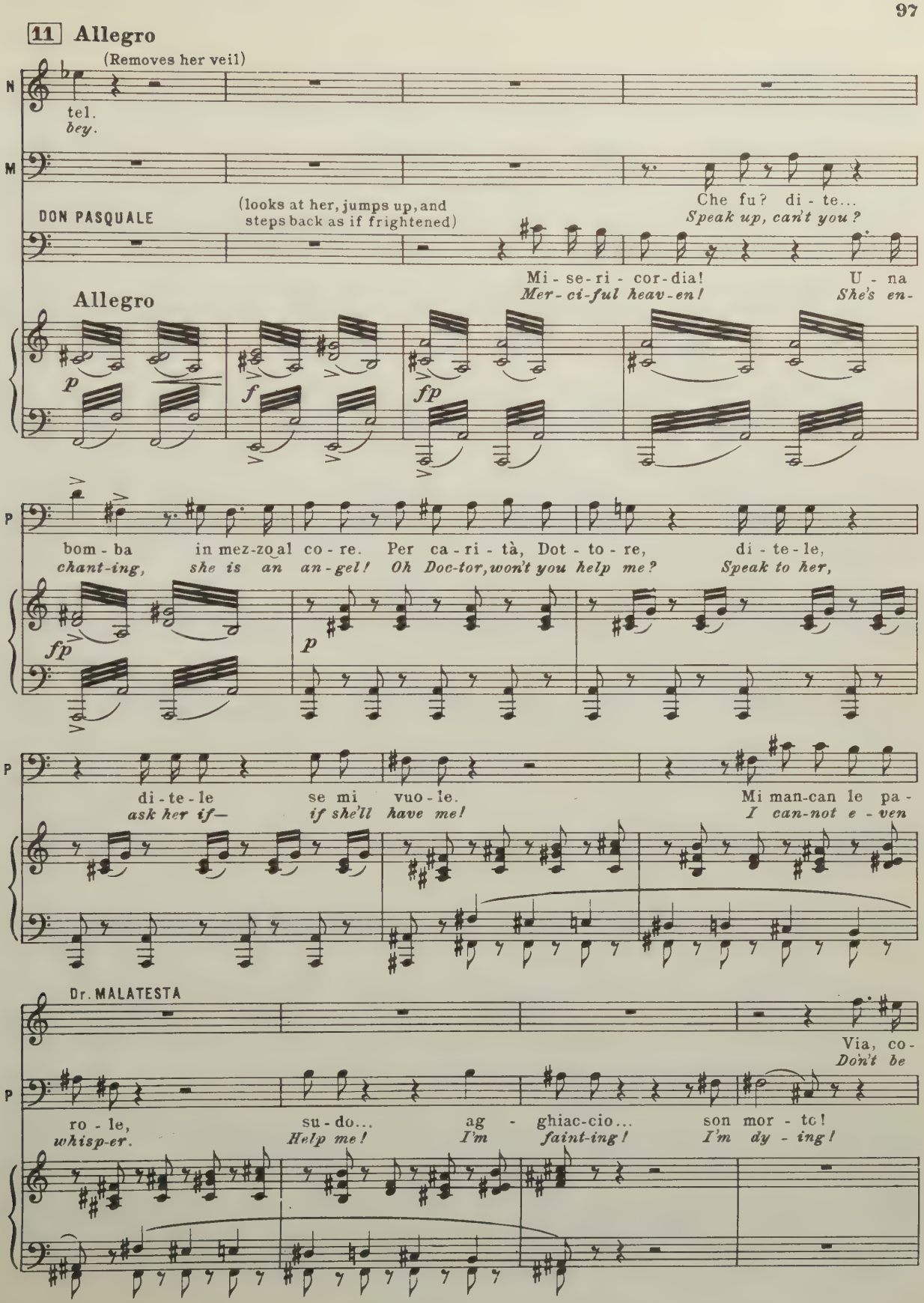
No. 7 Scene and Quartet
Finale II

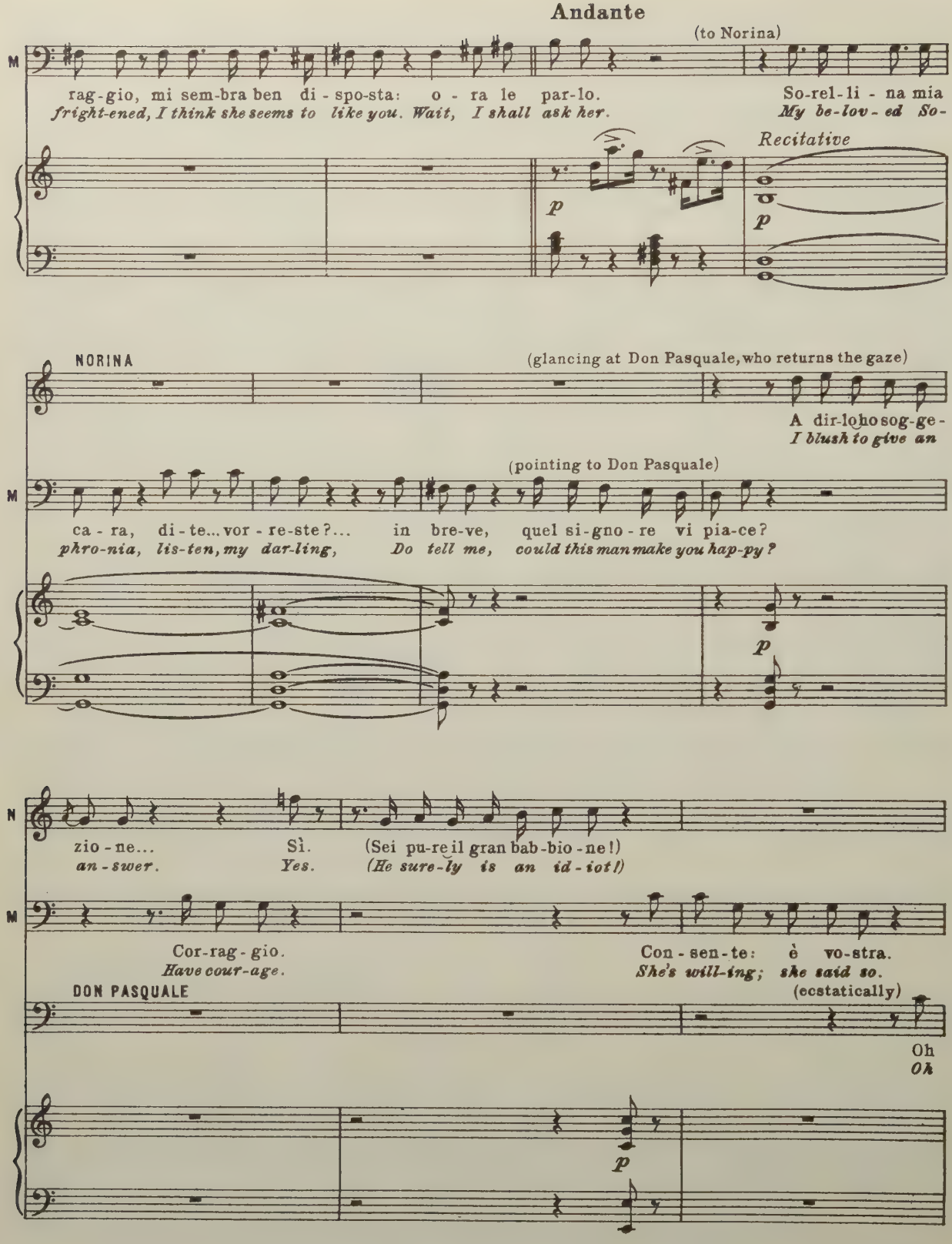


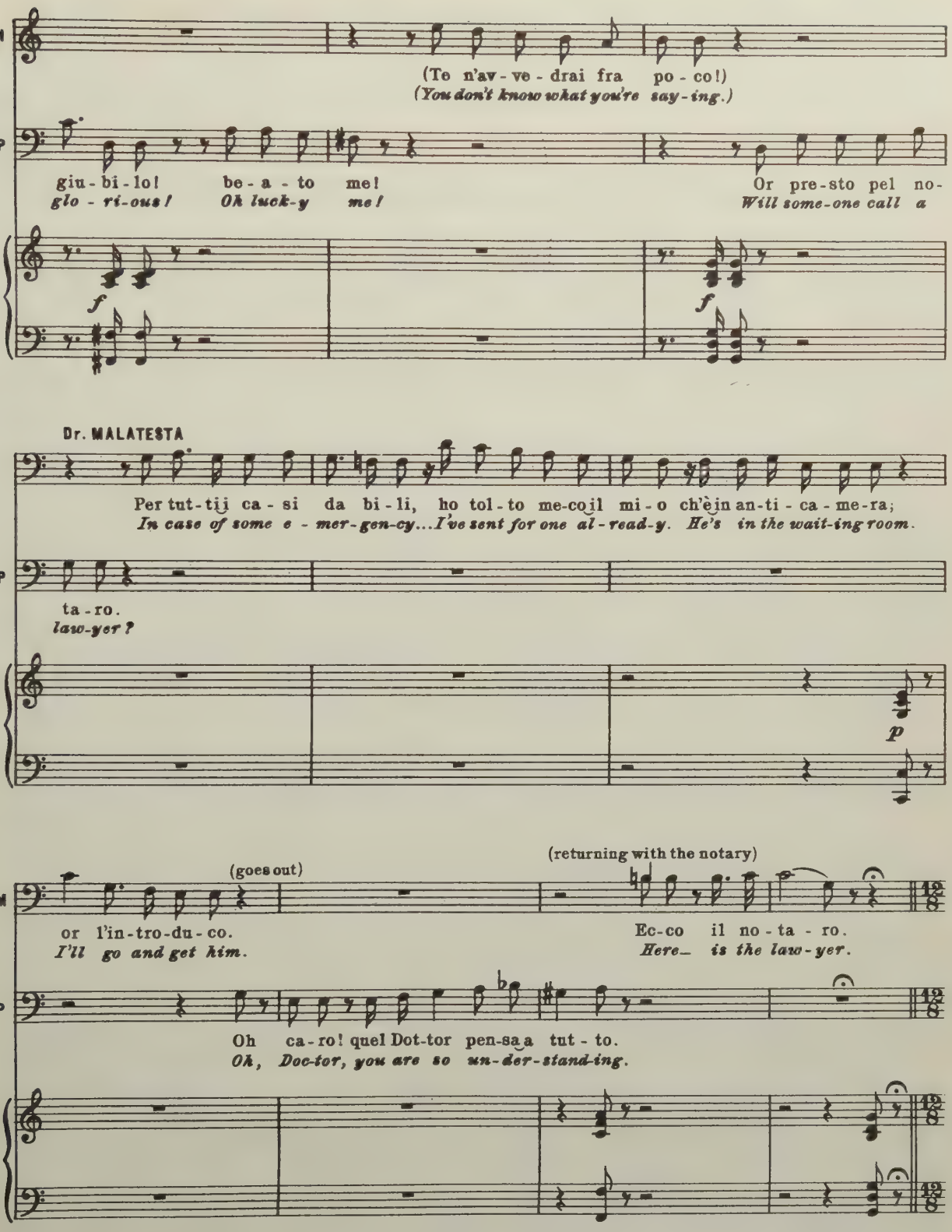

M
Non o - se - ria, son cer-to, a sem-bian - te sco-per-to par-la-re-aun
Oh, she would think it shocking if a man should see her face_ with-out a
P
can - to; ma quel ve - lo...
chant-ing. Now un-veil her.
p
M
uom. Pri-ma l'in - ter - ro - ga - te, ve - de-te se nei gu-sti v'in-con-tra-te, po - scia ve -
veil. First, you could ask some questions. En-gage her in a qui-et con-ver-sa-tion. Then we shall
M
drem.
see.
DON P.
(to Norina)
P
(Ca - pi - sco: an-diam, co - rag - gio.)
(I'll try it. Some con - ver - sa-tion...)
Po - sto che ho l'av-van -
Since I have had the
f
p
P
tag-gio... an-zi il si-gnor fra - tel - lo... il dot - tor Ma-la - te - sta... cio - è vo - le - va
pleas-ure, Ma-dam, to know your broth-er, the re-nowned Ma-la - te - sta... that is... I mean to


NORINA
Son ser - va, mil-le gra - zie
Oh yes, sir, I a-gree, sir.
Dr. MALATESTA
(to Norina)
(Per-de la te-sta.) Ri-spon-de-te.
(My, he is ner-vous.) Give an an-swer.
P
dir...
say...
Vo-lea dir che al-la
I sup-pose, in the
N
Nien-t'af-fat-to: al con-ven-to si sta-va sem-pre
No, in-deed, sir, in the con-vent we do not hold with
P
se-ra la si-gno-ra a-me-rà la com-pa-gni-a.
ev-n'ing, you en-joy hav-ing friends around to talk to?
p
N
so-le.
chat-ter.
Non so che co-sa si-a, nè sa-per bra-mo.
I've nev-er been to see one, nor do I wish to.
P
Qual-che vol-ta al te-a-tro?
Are you fond of the dra-ma?
Sen-ti-men-ti ch'io
I ad-mire your con-
f


N
P
Cu - ci - re. ri - ca-mar, far la cal-
Em-broi-der and cro-chet, and do the
lo-do, mail tem - po uo-po è pas-sar-lo in qual-che mo-do
vic-tion. But tell me, what do you do for en-ter-tain-ment?
p
N
zet - ta, ba-da-re al-la cu - ci - na: il tem - po pas-sa pre-sto.
mend-ing and help a-round the kitch-en. My work is my en - joy-ment.
Dr. MALATESTA
(Ah, ma-lan-
(Ah, what an
M
P
dri - na!)
ac-tress!)
DON P.
(fidgeting on his chair)
(to Doctor)
(to Norina)
Ca - ra So -
Dear - est So -
(Fa pro-prio al ca - so mi - o!)
(We're suit-ed to per-fec-tion.)
Quel vel per ca - ri - tà!
Now won't you lift her veil?
f
NORINA
(alarmed)
N
M
Non o - so in fac-cia aun uom.
I dare not be-fore a man.
Ob-be-di-sco, fra-
Then of course I o -
fro-nia, ri-mo-ve - te quel ve - lo.
phro-nia, it is time to re-move it.
Ve lo co - man-do.
But I com-mand you.

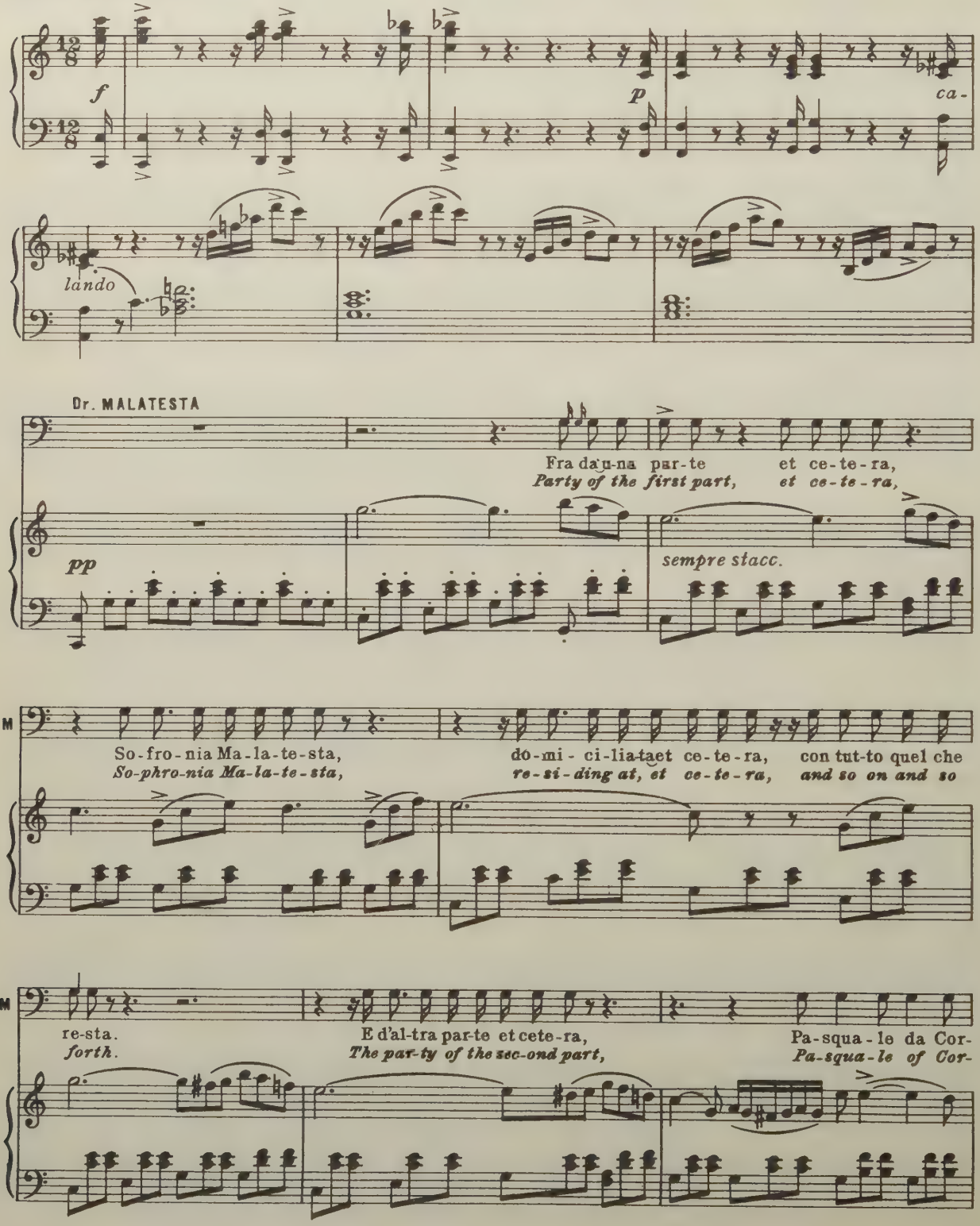

11 Allegro
(Removes her veil)
tel.
bey.
DON PASQUALE
(looks at her, jumps up, and steps back as if frightened)
Che fu? di - te...
Speak up, can't you?
Mi - se-ri - cor-dia!
Mer-ci-ful heav-en!
U - na
She's en-
Allegro
p
f
fp
bom - ba in mez-zo al co - re. Per ca - ri - tà, Dot - to - re, di - te - le,
chant-ing, she is an an-gel! Oh Doc-tor, won't you help me?
Speak to her,
di - te - le se mi vuo - le.
ask her if— if she'll have me!
Mi man-can le pa -
I can-not e - ven
Dr. MALATESTA
Via, co -
Don't be
ro - le,
whisp-er.
su - do...
Help me!
ag - ghiac-cio...
I'm faint-ing!
son mor - to!
I'm dy - ing!

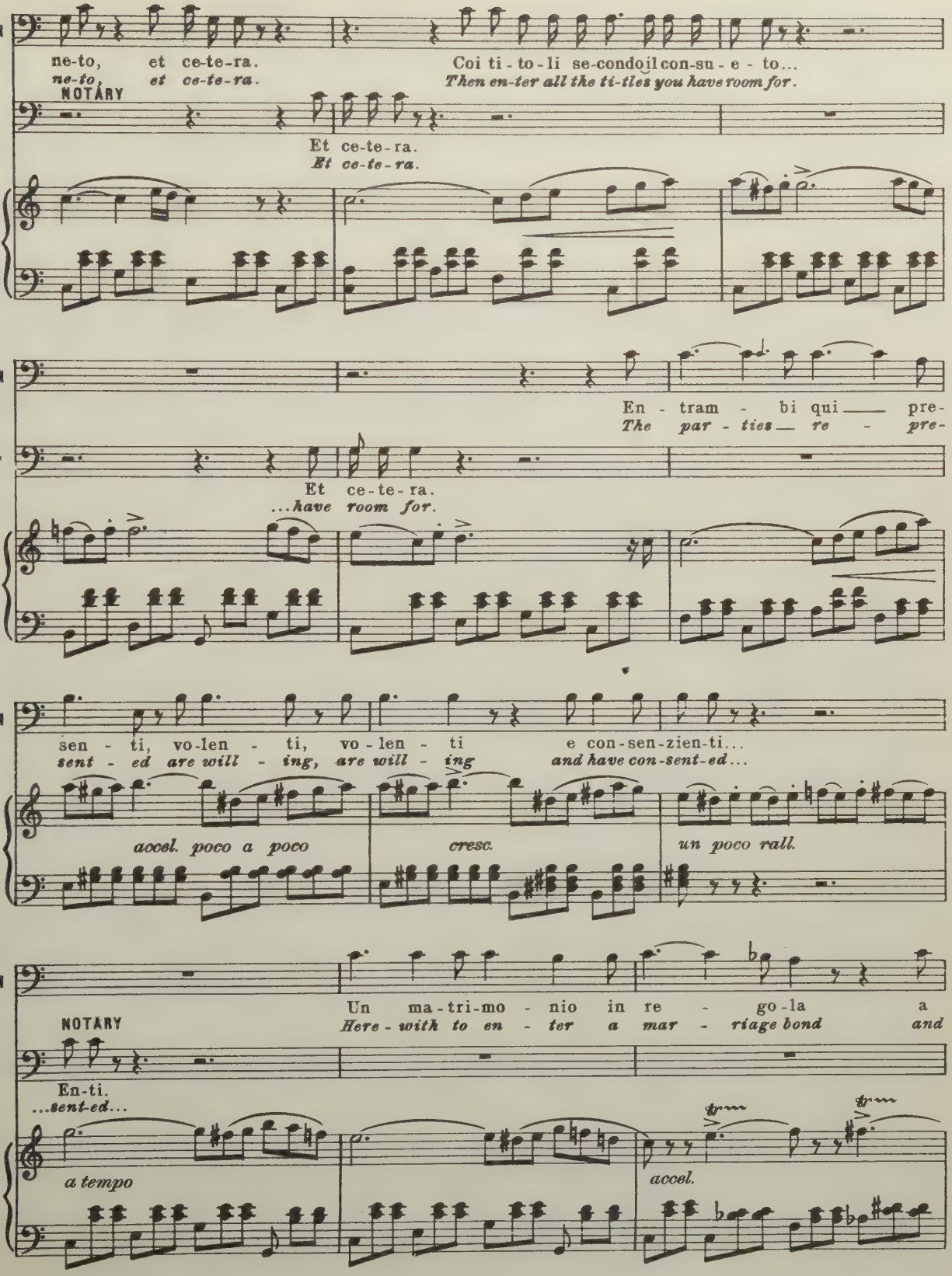

Andante
(to Norina)
rag-gio, mi sem-bra ben di-spo-sta: o-ra le par-lo.
fright-ened, I think she seems to like you. Wait, I shall ask her.
So-rel-li-na mia
My be-lov-ed So-
Recitative
p
p
NORINA
(glancing at Don Pasquale, who returns the gaze)
A dir-lo ho sog-ge-
I blush to give an
(pointing to Don Pasquale)
ca-ra, di-te... vor-re-ste?... in bre-ve, quel si-gno-re vi pia-ce?
phro-nia, lis-ten, my dar-ling, Do tell me, could this man make you hap-py?
p
zio-ne... Sì. (Sei pu-re il gran bab-bio-ne!)
an-swer. Yes. (He sure-ly is an id-iot!)
Cor-rag-gio.
Have cour-age.
Con-sen-te: è vo-stra.
She's will-ing; she said so.
DON PASQUALE
(ecstatically)
Oh
Oh
p

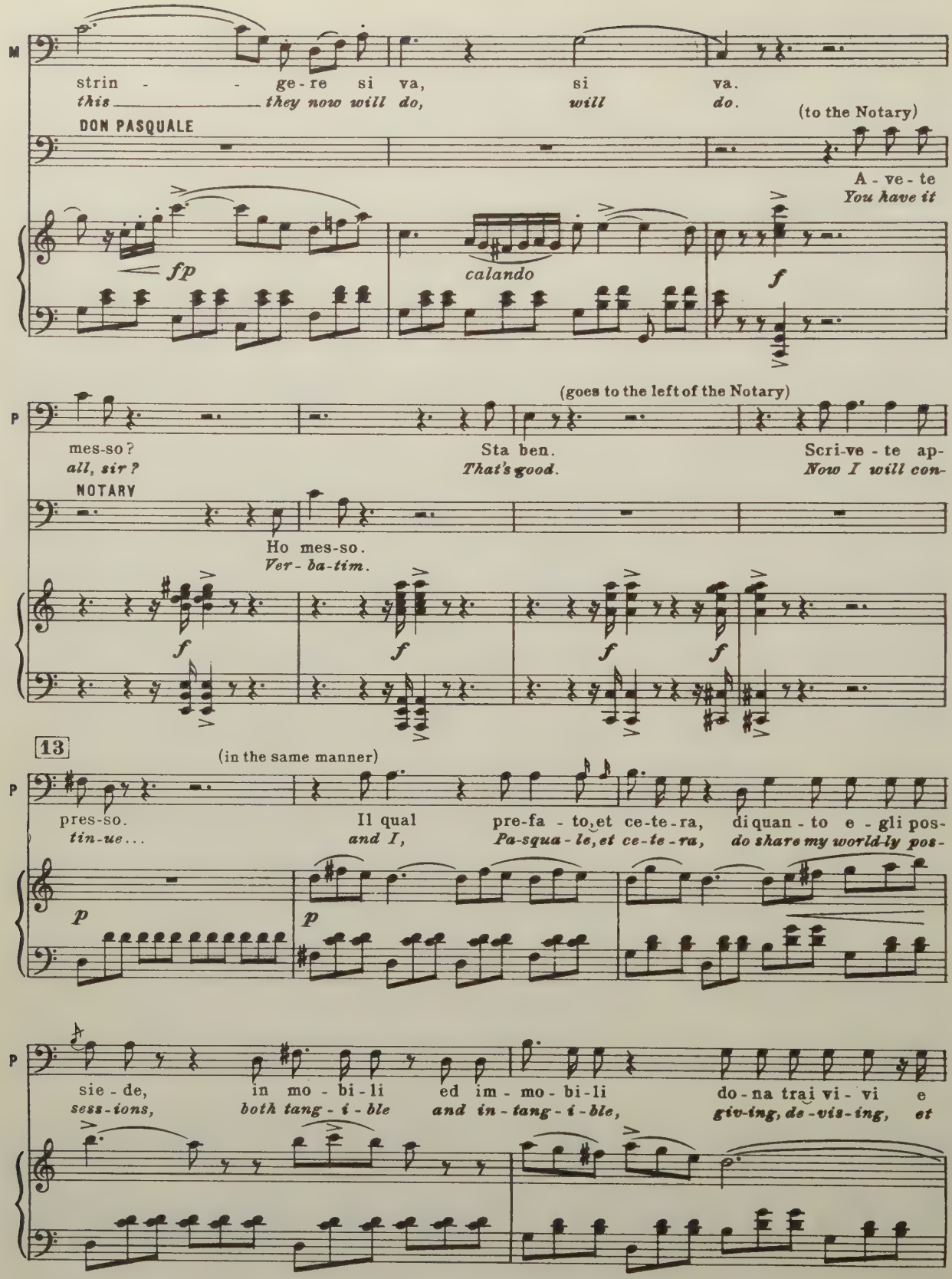

(Te n'av - ve - drai fra po - co!)
(You don't know what you're say - ing.)
giu - bi - lo! be - a - to me!
glo - ri - ous! Oh luck - y me!
Or pre - sto pel no -
Will some - one call a
f
f
Dr. MALATESTA
Per tut - tij ca - si da bi - li, ho tol - to me - co il mi - o ch'è in an - ti - ca - me - ra;
In case of some e - mer - gen - cy... I've sent for one al - read - y. He's in the wait - ing room.
ta - ro.
law - yer?
p
(goes out)
(returning with the notary)
or l'in - tro - du - co.
I'll go and get him.
Ec - co il no - ta - ro.
Here_ is the law - yer.
Oh ca - ro! quel Dot - tor pen - sa a tut - to.
Oh, Doc - tor, you are so un - der - stand - ing.

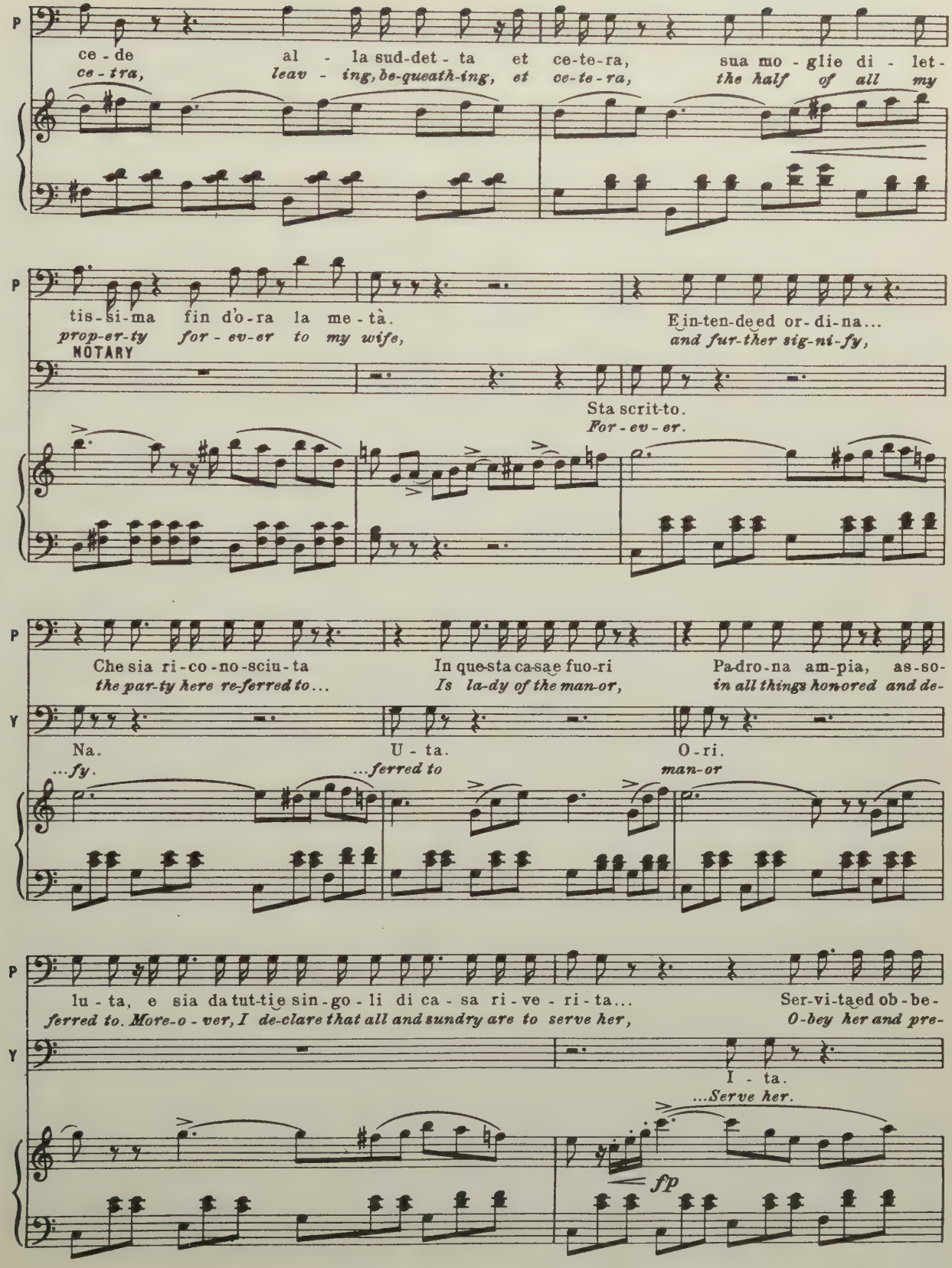
SCENE IV. Don Pasquale and the Notary are seated. The servants bring a table upon which are writing materials and a hand bell. The Notary bows to the company, seats himself at the table and begins to write.

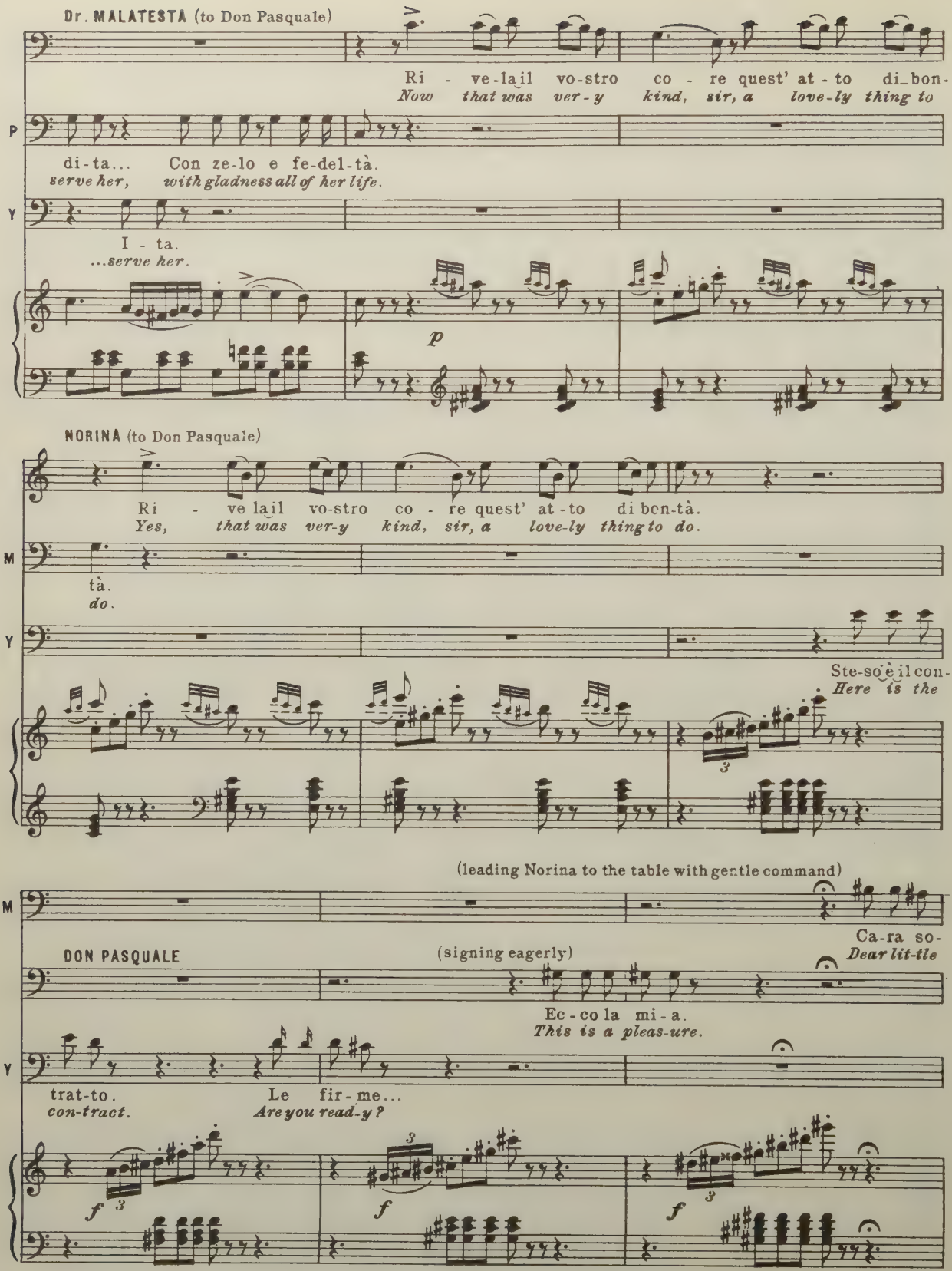
12 **Moderato**

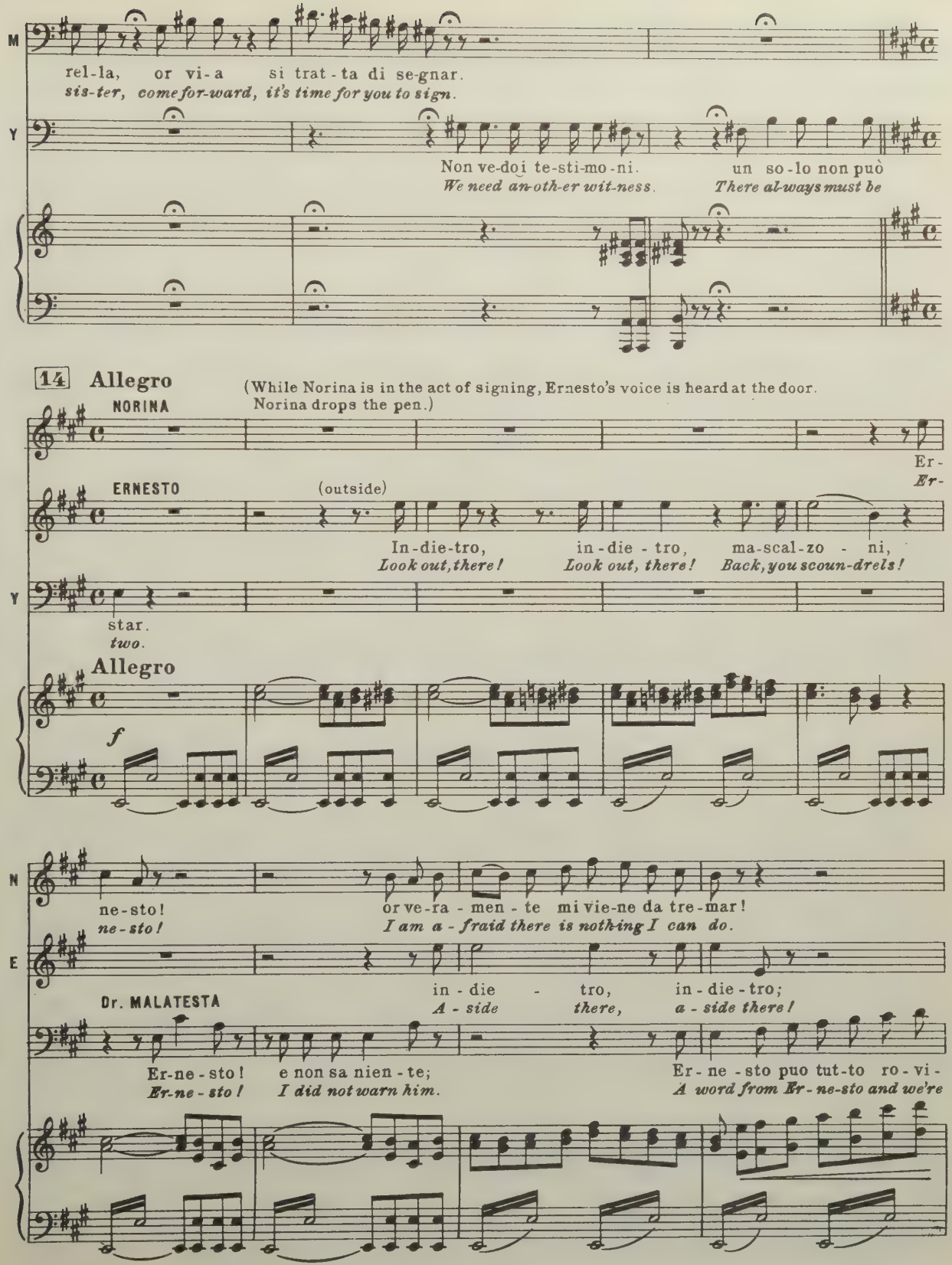


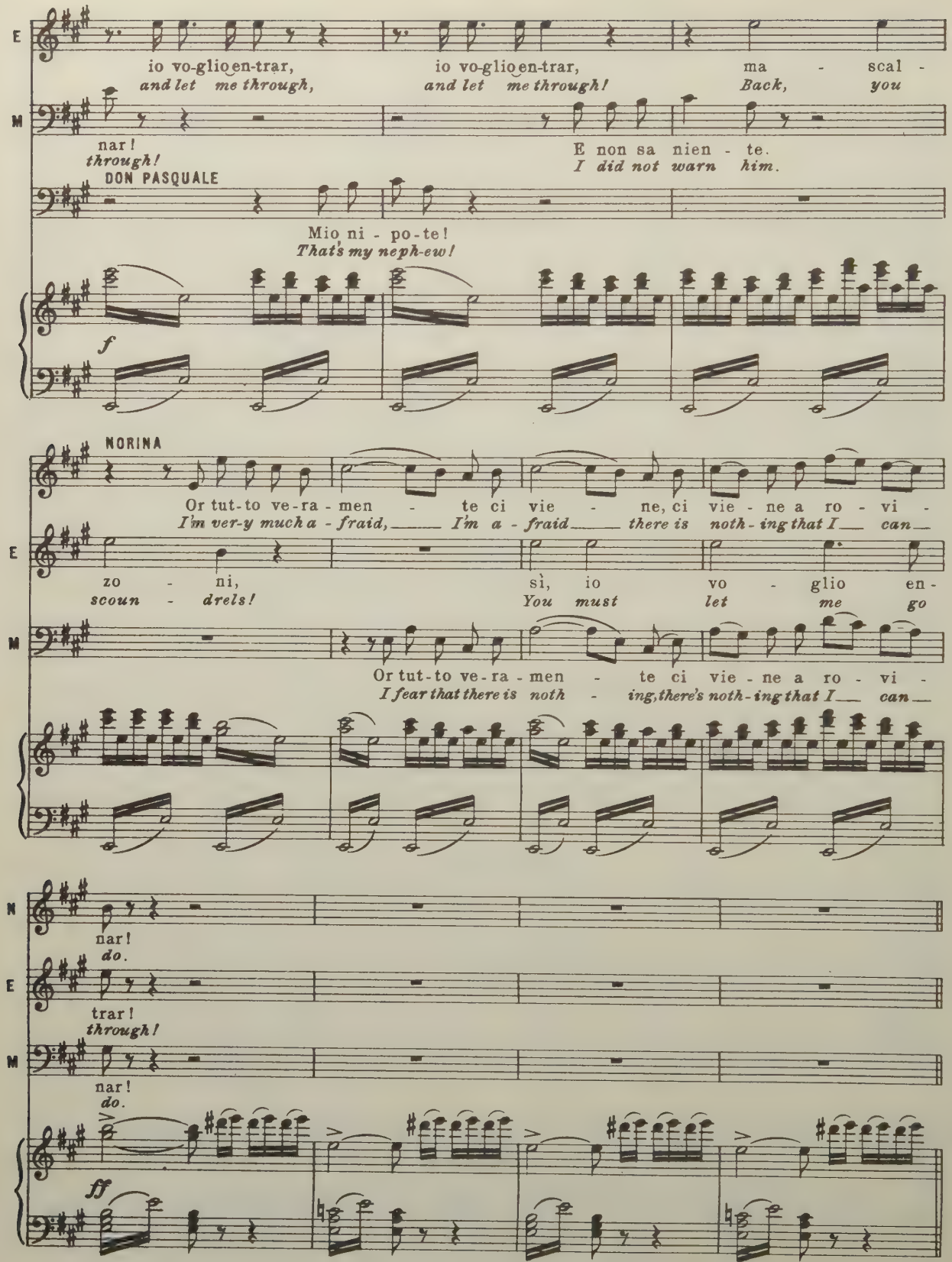

M
ne-to, et ce-te-ra.
ne-to, et ce-te-ra.
Coi ti-to-li se-condo il con-su-e-to...
Then en-ter all the ti-tles you have room for.
NOTARY
Et ce-te-ra.
Et ce-te-ra.
M
En-tram-bi qui pre-
The par-ties re-pre-
Y
Et ce-te-ra.
...have room for.
M
sen-ti, vo-len-ti, vo-len-ti e con-sen-zien-ti...
sent-ed are will-ing, are will-ing and have con-sent-ed...
accel. poco a poco
cresc.
un poco rall.
M
Un ma-tri-mo-nio in re-go-la a
Here-with to en-ter a mar-riage bond and
NOTARY
En-ti.
...sent-ed...
a tempo
accel.


M
strin - - ge-re si va, si va.
this they now will do, will do.
DON PASQUALE
(to the Notary)
A - ve - te
You have it
fp
calando
f
P
(goes to the left of the Notary)
mes-so? Sta ben. Scri-ve - te ap-
all, sir? That's good. Now I will con-
NOTARY
Ho mes-so.
Ver - ba-tim.
f
13
(in the same manner)
P
pres-so. Il qual pre-fa - to, et ce-te-ra, di quan - to e - gli pos-
tin-ue... and I, Pa-squa - le, et ce-te-ra, do share my world-ly pos-
p
P
sie - de, in mo - bi - li ed im - mo - bi - li do - na trai vi - vi e
sess-ions, both tang - i - ble and in - tang - i - ble, giv-ing, de-vis-ing, et


P
ce - de al - la sud-det - ta et ce-te-ra, sua mo - glie di - let-
ce - tra, leav - ing, be-queath-ing, et ce-te-ra, the half of all my
P
tis-si-ma fin d'o-ra la me - tà.
prop-er-ty for - ev-er to my wife,
NOTARY
E in-ten-de ed or-di-na...
and fur-ther sig-ni-fy,
Sta scrit-to.
For - ev - er.
P
Che sia ri-co-no-sciu-ta In que-sta ca-sa e fuo-ri Pa-dro-na am-pia, as-so-
the par-ty here re-ferred to... Is la-dy of the man-or, in all things hon-ored and de-
Y
Na. U - ta. O - ri.
...fy. ...ferred to man-or
P
lu - ta, e sia da tut-ti e sin-go - li di ca - sa ri - ve - ri - ta... Ser-vi-ta ed ob-be-
ferred to. More-o - ver, I de-clare that all and sundry are to serve her, O-bey her and pre-
Y
I - ta.
...Serve her.
fp

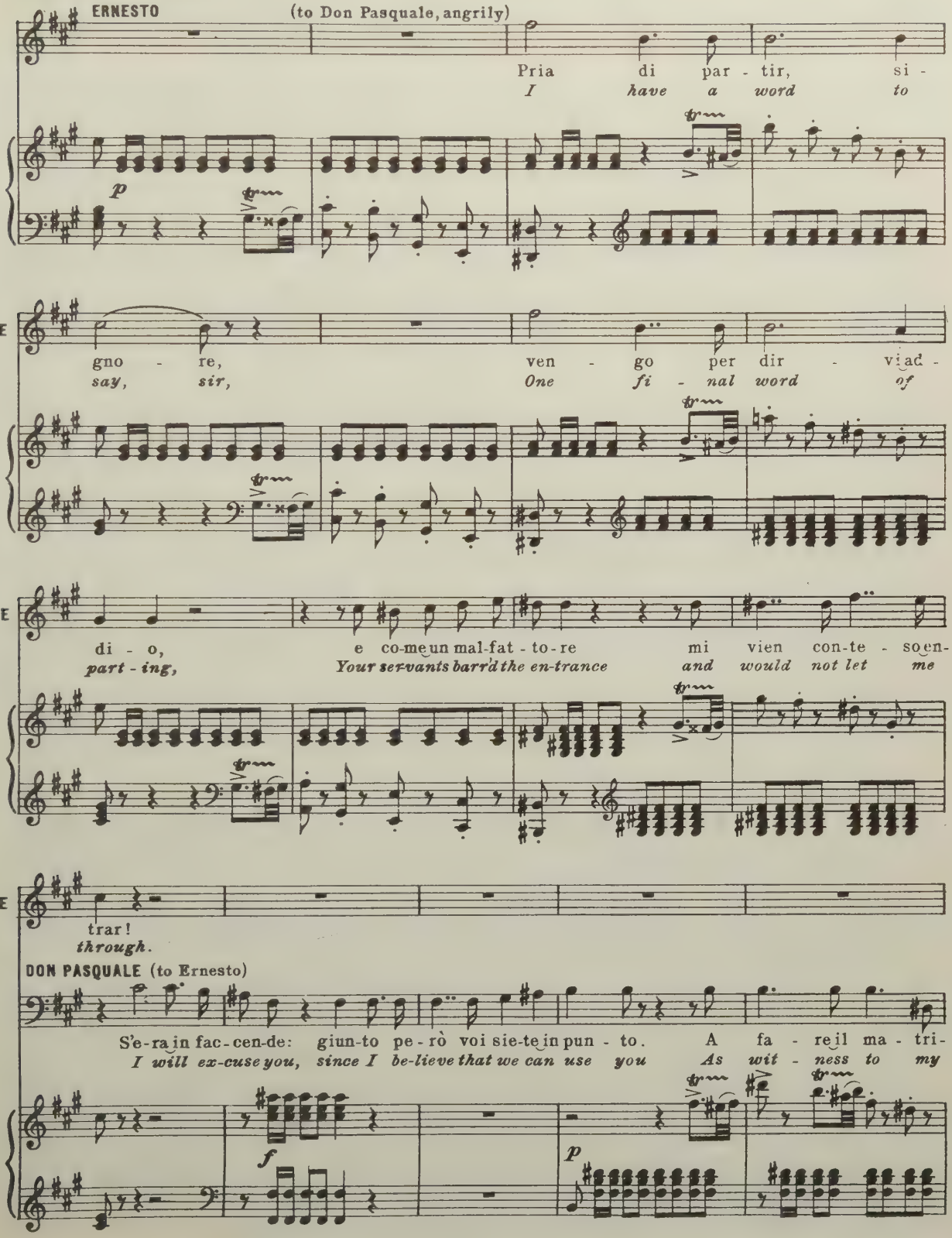

Dr. MALATESTA (to Don Pasquale)
Ri - ve-la il vo-stro co - re quest' at - to di bon-
Now that was ver-y kind, sir, a love-ly thing to
P
di-ta... Con ze-lo e fe-del-tà.
serve her, with gladness all of her life.
Y
I - ta.
...serve her.
p
NORINA (to Don Pasquale)
Ri - ve la il vo-stro co - re quest' at - to di bon-tà.
Yes, that was ver-y kind, sir, a love-ly thing to do.
M
tà.
do.
Y
Ste-so è il con-
Here is the
(leading Norina to the table with gentle command)
M
Ca-ra so-
Dear lit-tle
DON PASQUALE
(signing eagerly)
Ec-co la mi-a.
This is a pleas-ure.
Y
trat-to.
con-tract.
Le fir-me...
Are you read-y?
f
f
f

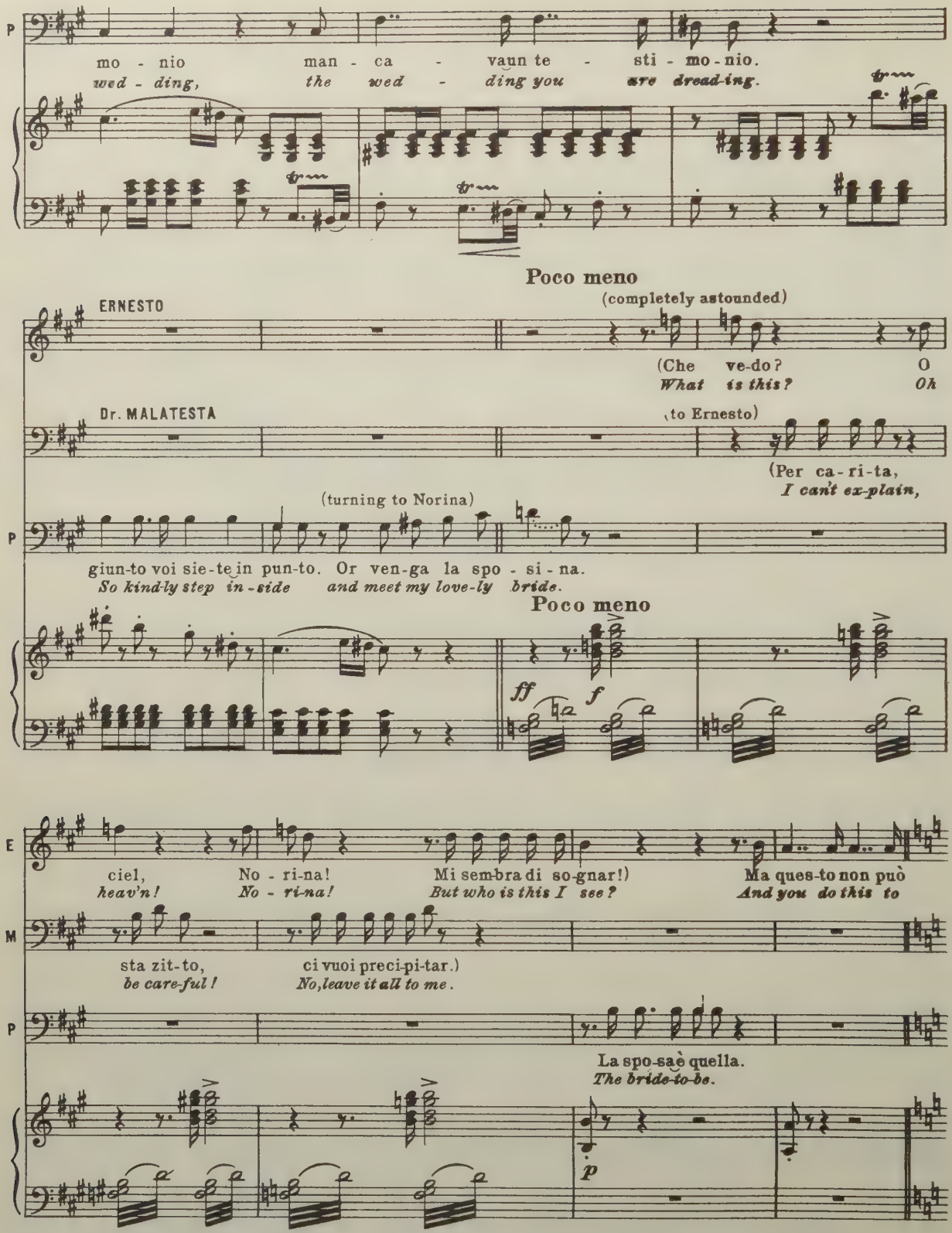

M
rel-la, or vi-a si trat-ta di se-gnar.
sis-ter, come for-ward, it's time for you to sign.
Y
Non ve-doi te-sti-mo-ni.
We need an-oth-er wit-ness.
un so-lo non può
There al-ways must be
14 Allegro
(While Norina is in the act of signing, Ernesto's voice is heard at the door. Norina drops the pen.)
NORINA
Er-
Er-
ERNESTO
(outside)
In-die-tro,
Look out, there!
in-die-tro,
Look out, there!
ma-scal-zo - ni,
Back, you scoun-drels!
Y
star.
two.
Allegro
f
N
ne-sto!
ne-sto!
or ve-ra-men-te mi vie-ne da tre-mar!
I am a-fraid there is nothing I can do.
E
in-die - tro,
A-side
in-die-tro;
there, a-side there!
Dr. MALATESTA
Er-ne-sto!
Er-ne-sto!
e non sa nien-te;
I did not warn him.
Er-ne-sto puo tut-to ro-vi-
A word from Er-ne-sto and we're


E
io vo-glio en-trar,
and let me through,
M
nar!
through!
DON PASQUALE
Mio ni - po-te!
That's my neph-ew!
f
io vo-glio en-trar,
and let me through!
E non sa nien - te.
I did not warn him.
ma - scal -
Back, you
NORINA
Or tut-to ve-ra - men - te ci vie - ne, ci vie - ne a ro - vi -
I'm ver-y much a - fraid, I'm a - fraid there is noth - ing that I can
zo - ni,
scoun - drels!
sì, io vo - glio en -
You must let me go
Or tut-to ve-ra - men - te ci vie - ne a ro - vi -
I fear that there is noth - ing, there's noth - ing that I can
N
nar!
do.
E
trar!
through!
M
nar!
do.
ff

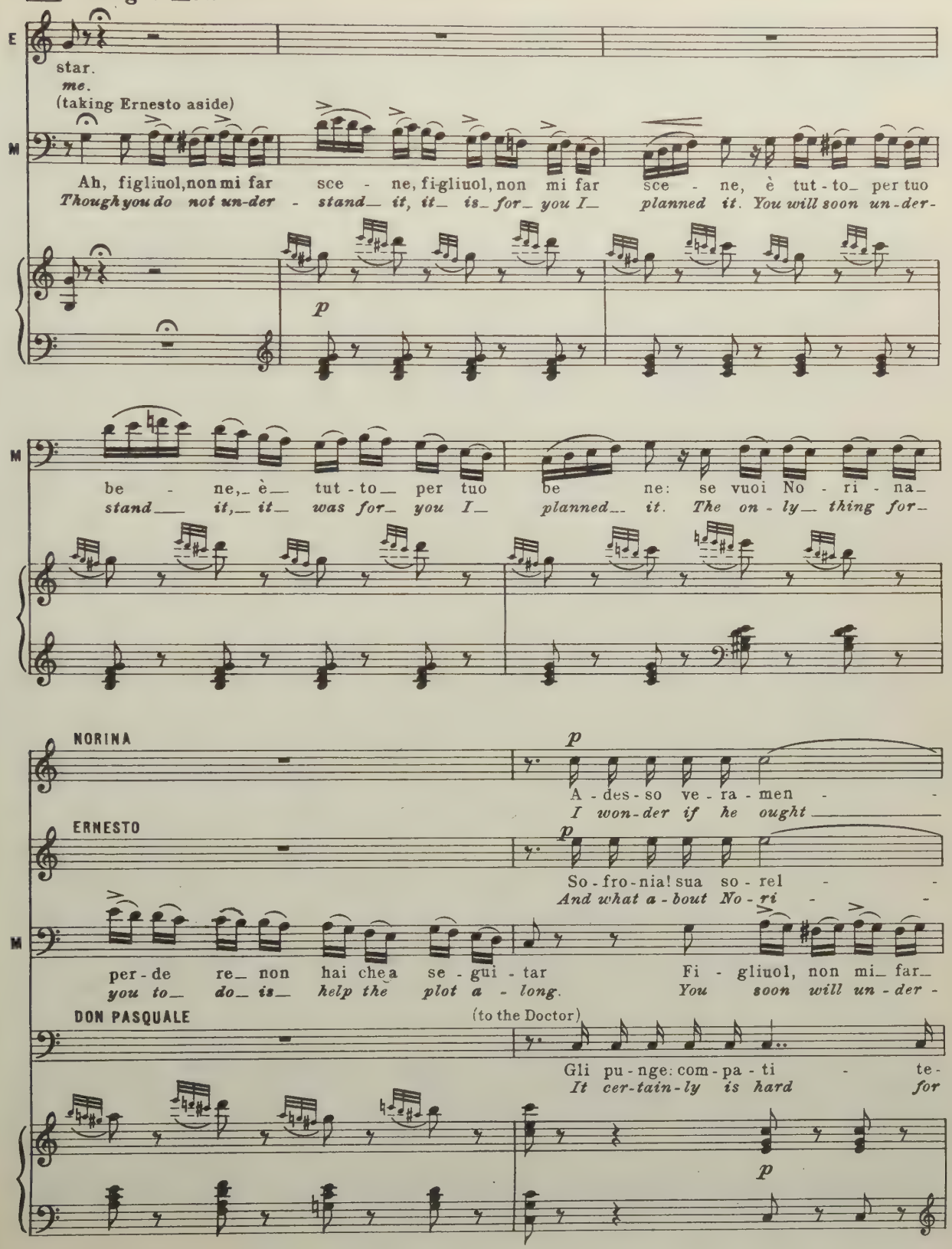
SCENE V— Ernesto ignores the others and immediately confronts Don Pasquale.

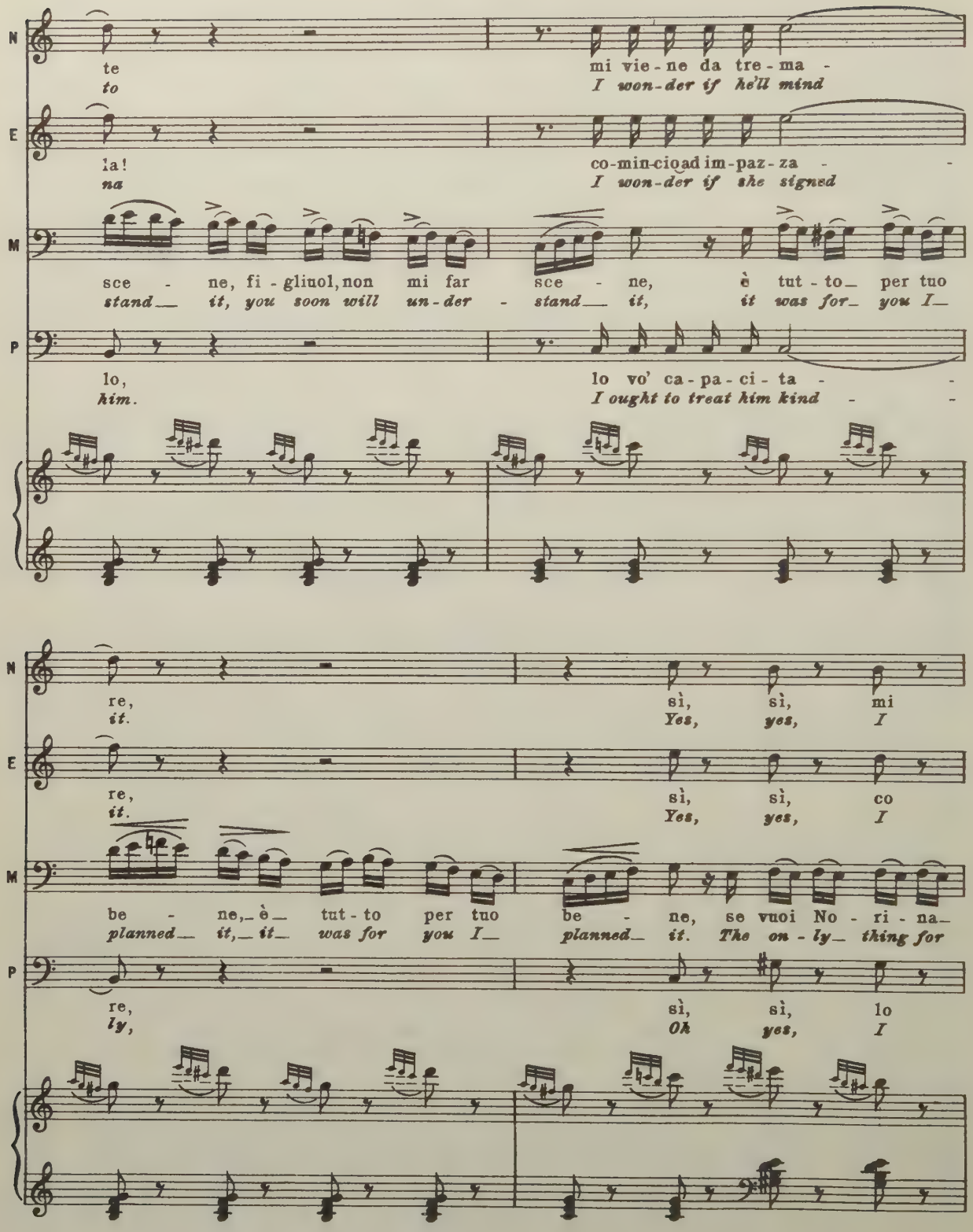
15 **Poco meno**

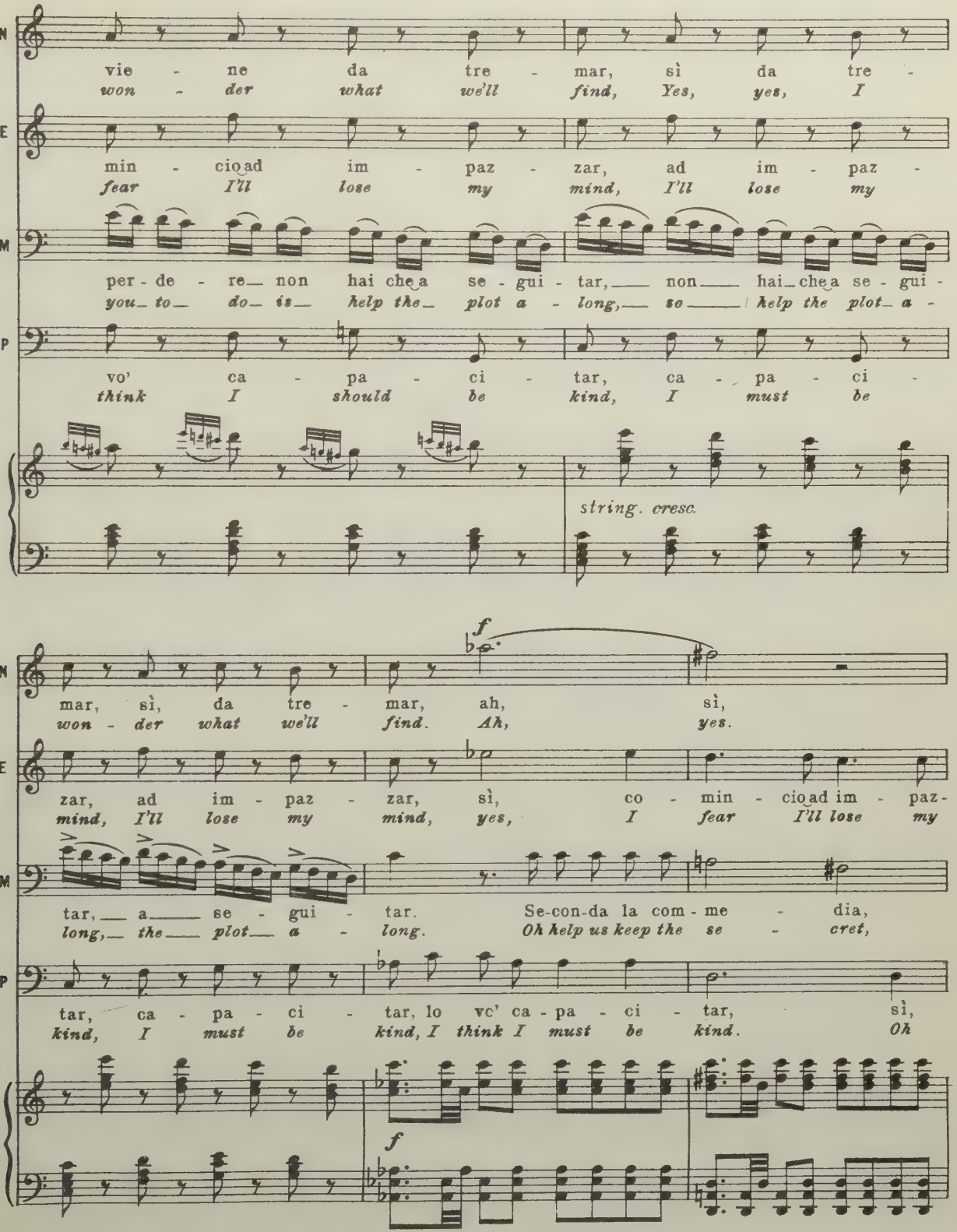

ERNESTO
(to Don Pasquale, angrily)
Pria di par - tir, si -
I have a word to
p
E
gno - re,
say, sir,
ven - go per dir - vi ad -
One fi - nal word of
E
di - o,
part - ing,
e co-me un mal-fat - to-re mi vien con-te - so en-
Your servants barr'd the en-trance and would not let me
E
trar!
through.
DON PASQUALE (to Ernesto)
S'e-ra in fac-cen-de: giun-to pe-rò voi sie-te in pun - to. A fa - re il ma - tri-
I will ex-cuse you, since I be-lieve that we can use you As wit - ness to my
f
p

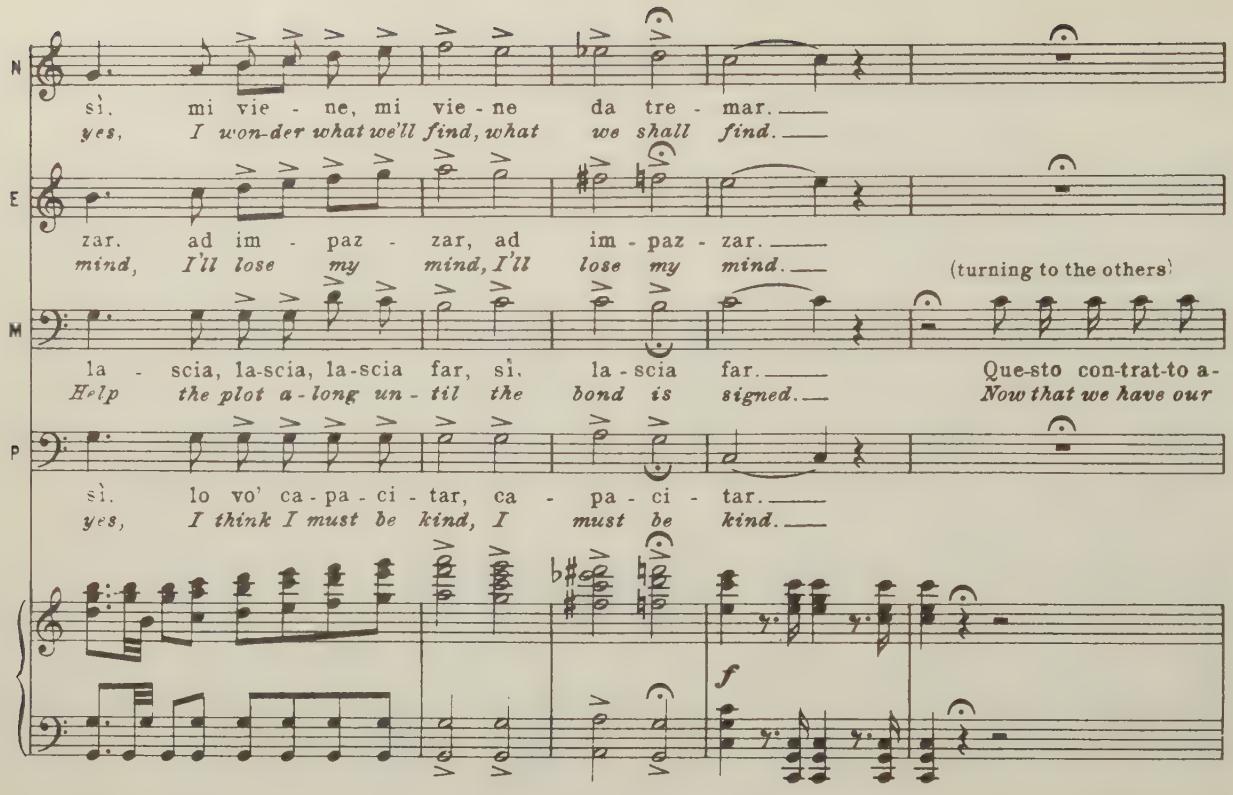

P
mo - nio man - ca - vaun te - sti - mo - nio.
wed - ding, the wed - ding you are dread-ing.
Poco meno
(completely astounded)
ERNESTO
(Che ve-do? O
What is this? Oh
Dr. MALATESTA
(to Ernesto)
(Per ca-ri-ta,
I can't ex-plain,
(turning to Norina)
P
giun-to voi sie-te in pun-to. Or ven-ga la spo - si - na.
So kind-ly step in-side and meet my love-ly bride.
Poco meno
ff
f
E
ciel, No - ri-na! Mi sembra di so-gnar!) Ma ques-to non può
heav'n! No - ri-na! But who is this I see? And you do this to
M
sta zit-to, ci vuoi preci-pi-tar.)
be care-ful! No, leave it all to me.
P
La spo-sa è quella.
The bride-to-be.
p

16 **Allegro moderato**


E
star.
me.
(taking Ernesto aside)
M
Ah, figliuol, non mi far sce - ne, figliuol, non mi far sce - ne, è tut - to_ per tuo
Though you do not un-der - stand_ it, it_ is_ for_ you I_ planned it. You will soon un-der-
p
be - ne,_ è_ tut - to_ per tuo be ne: se vuoi No - ri - na_
stand_ it,_ it_ was for_ you I_ planned_ it. The on - ly_ thing for-
NORINA
p
A - des - so ve - ra - men - -
I won-der if he ought
ERNESTO
p
So - fro - nia! sua so - rel - -
And what a - bout No - ri - -
per - de re_ non hai chea se - gui - tar Fi - gliuol, non mi_ far_
you to_ do_ is_ help the plot a - long. You soon will un - der -
DON PASQUALE
(to the Doctor)
Gli pu - nge: com - pa - ti - te -
It cer-tain-ly is hard for
p

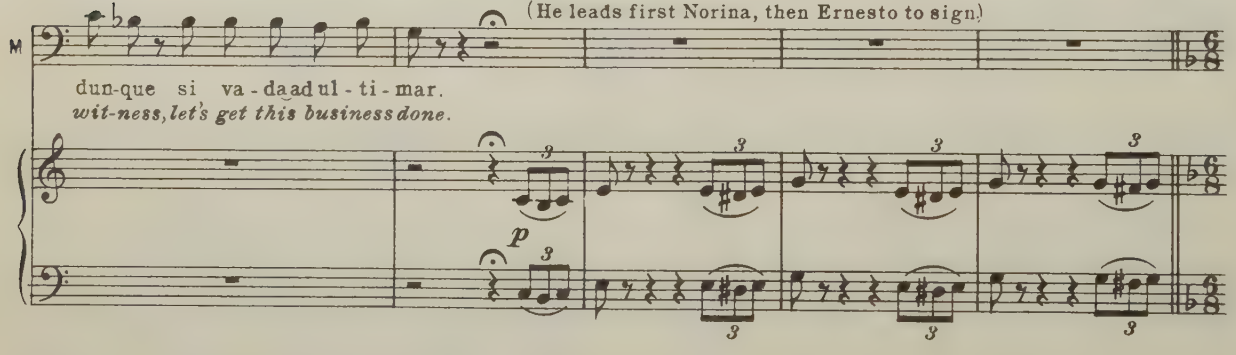

N
te
to
mi vie - ne da tre - ma -
I won - der if he'll mind
E
la!
na
co - min - cio ad im - paz - za -
I won - der if she signed
M
sce - ne, fi - gliuol, non mi far sce - ne, è tut - to_ per tuo
stand_ it, you soon will un - der - stand_ it, it was for_ you I_
P
lo,
him.
lo vo' ca - pa - ci - ta -
I ought to treat him kind -
N
re,
it.
sì, sì, mi
Yes, yes, I
E
re,
it.
sì, sì, co
Yes, yes, I
M
be - ne,_ è_ tut - to per tuo be - ne, se vuoi No - ri - na_
planned_ it,_ it_ was for you I_ planned_ it. The on - ly_ thing for
P
re,
ly,
sì, sì, lo
Ok yes, I


N
vie - ne da tre - mar, sì da tre -
won - der what we'll find, Yes, yes, I
E
min - cio ad im - paz - zar, ad im - paz -
fear I'll lose my mind, I'll lose my
M
per - de - re non hai che a se - gui - tar, non hai che a se - gui -
you to do is help the plot a - long, so help the plot a -
P
vo' ca - pa - ci - tar, ca - pa - ci -
think I should be kind, I must be
string. cresc.
f
N
mar, sì, da tre - mar, ah, sì,
won - der what we'll find. Ah, yes.
E
zar, ad im - paz - zar, sì, co - min - cio ad im - paz -
mind, I'll lose my mind, yes, I fear I'll lose my
M
tar, a se - gui - tar. Se-con-da la com - me - dia,
long, the plot a - long. Oh help us keep the se - cret,
P
tar, ca - pa - ci - tar, lo vo' ca - pa - ci - tar, sì,
kind, I must be kind, I think I must be kind. Oh
f


N
sì, mi vie - ne, mi vie - ne da tre - mar.
yes, I won-der what we'll find, what we shall find.
E
zar. ad im - paz - zar, ad im - paz - zar.
mind, I'll lose my mind, I'll lose my mind.
(turning to the others)
M
la - scia, la-scia, la-scia far, sì, la - scia far.
Help the plot a-long un-til the bond is signed.
Que-sto con-trat-to a-
Now that we have our
P
sì, lo vo' ca-pa-ci-tar, ca - pa-ci - tar.
yes, I think I must be kind, I must be kind.
f

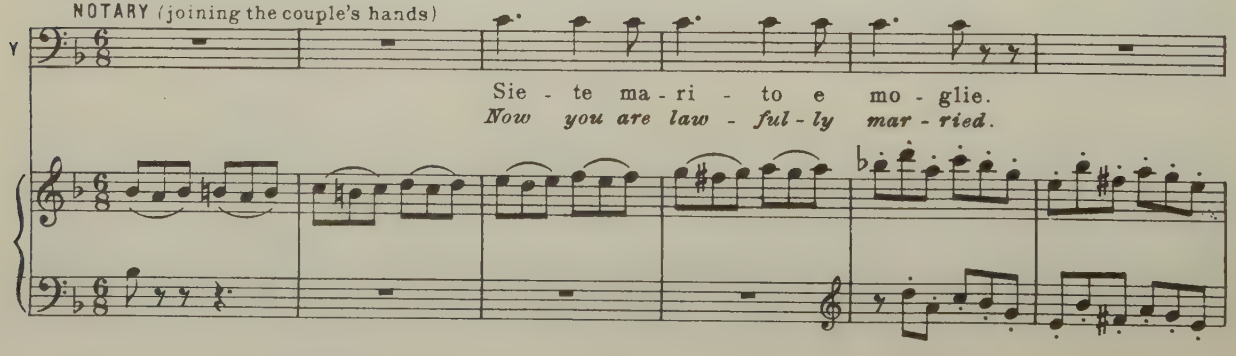
Andante

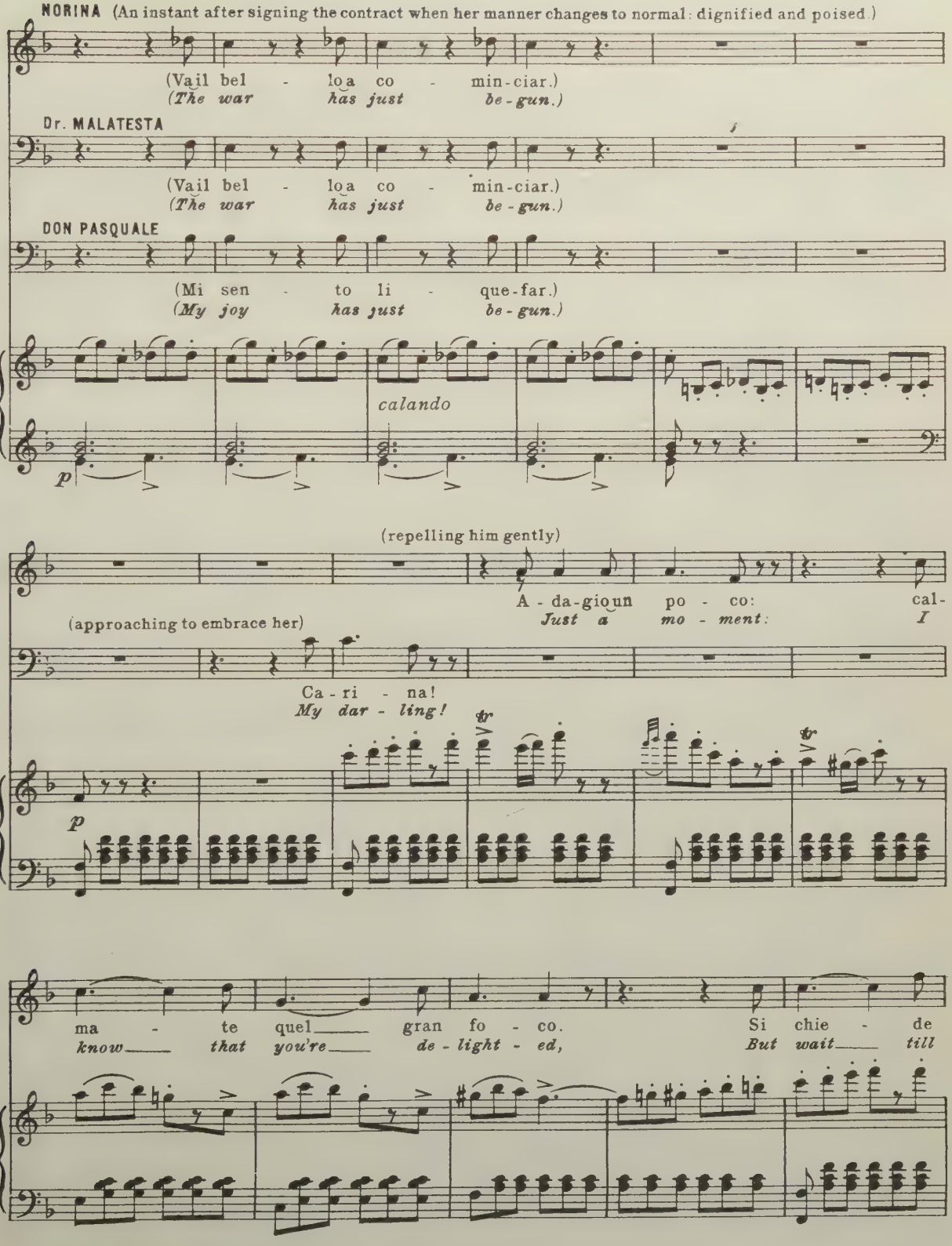
(He leads first Norina, then Ernesto to sign)

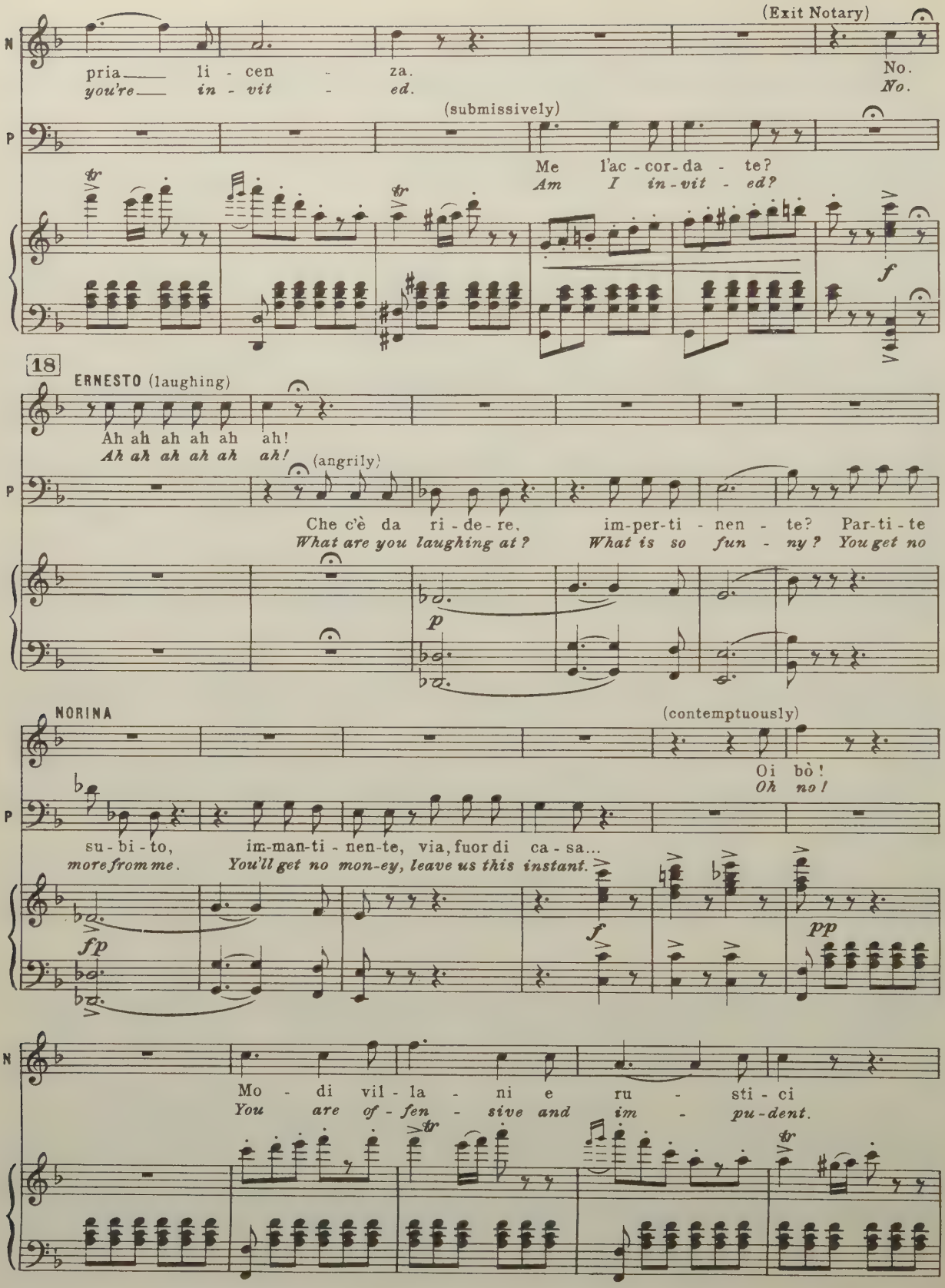


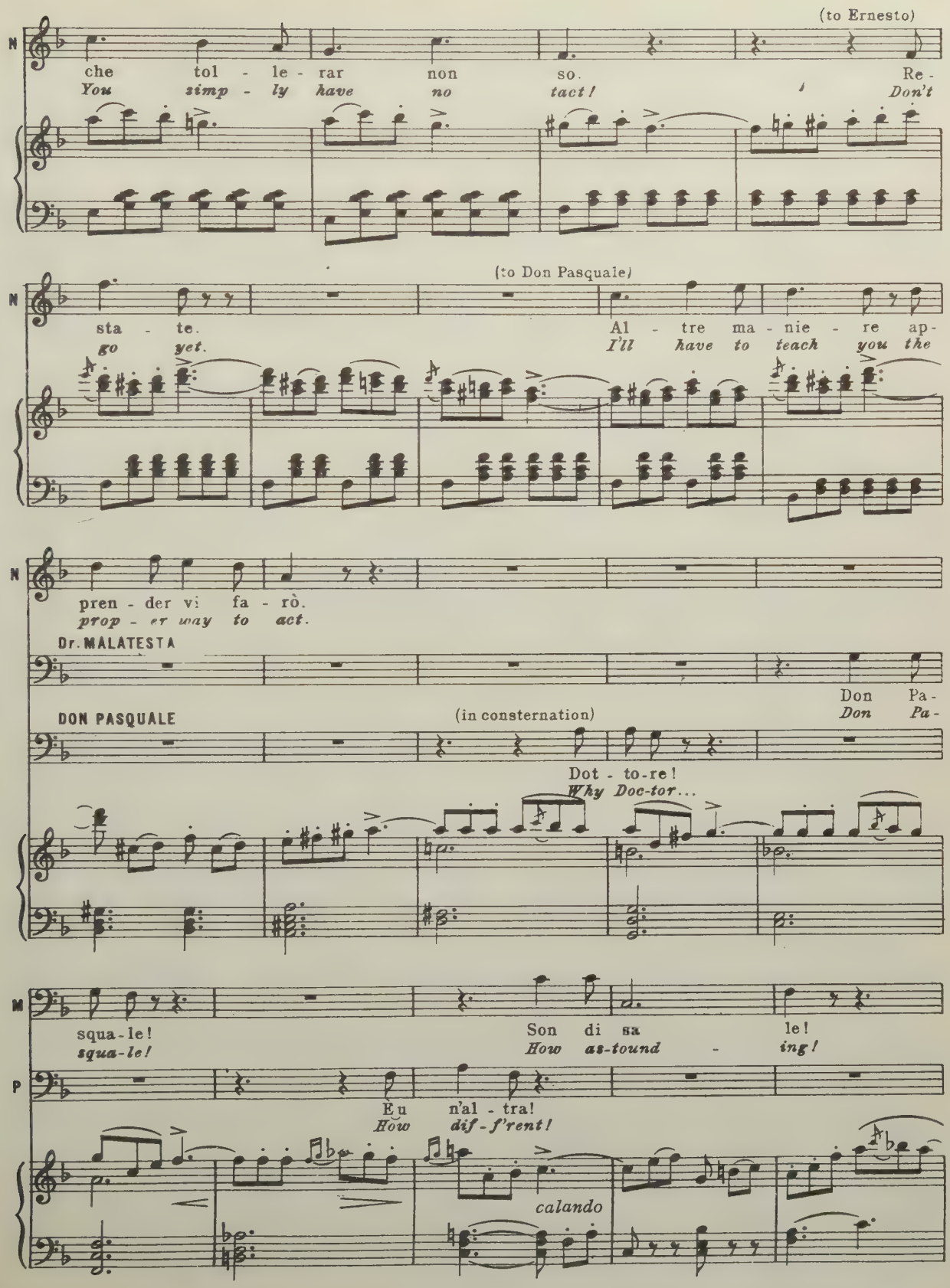
17 Moderato mosso

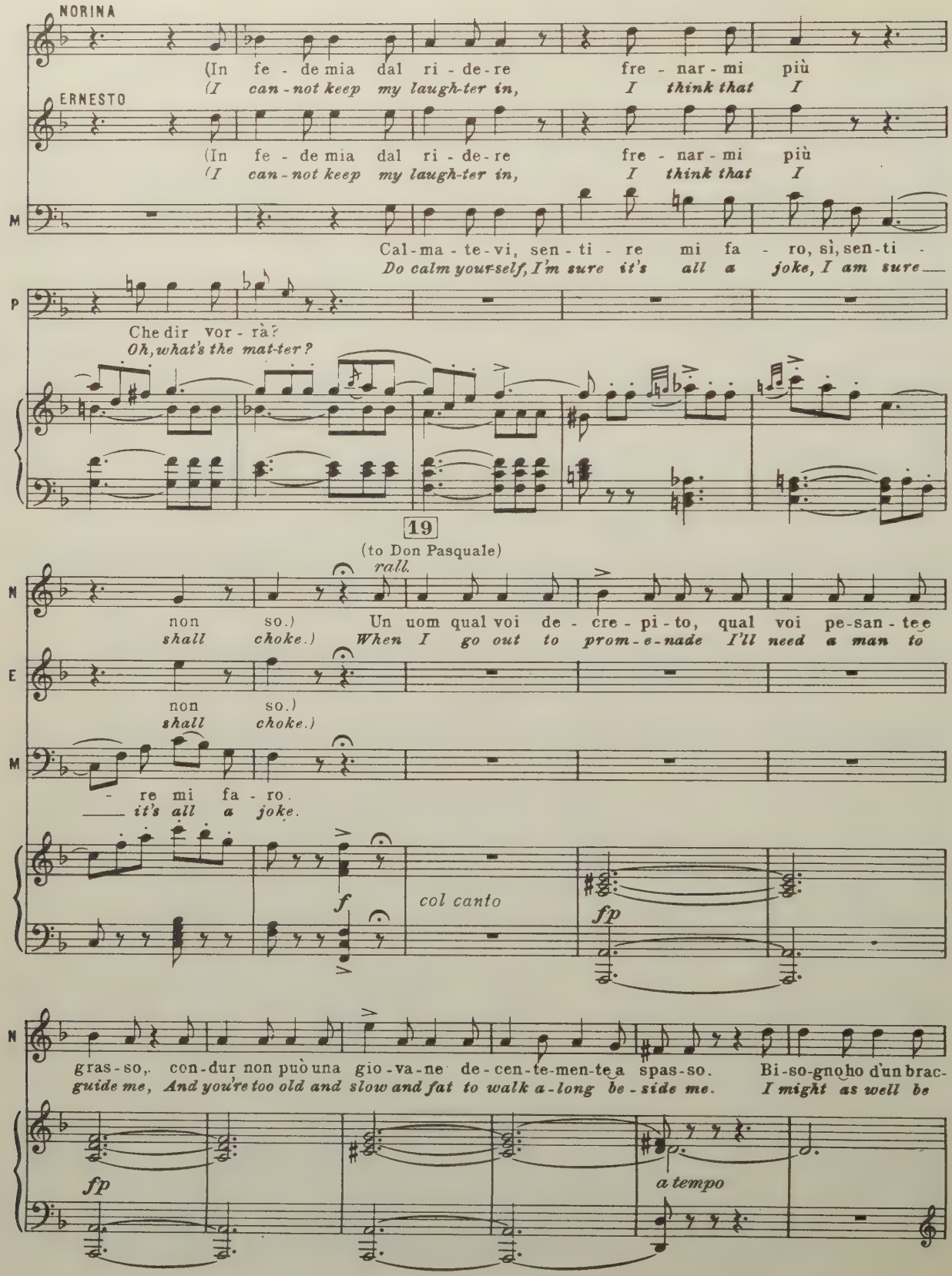
NOTARY (joining the couple's hands)

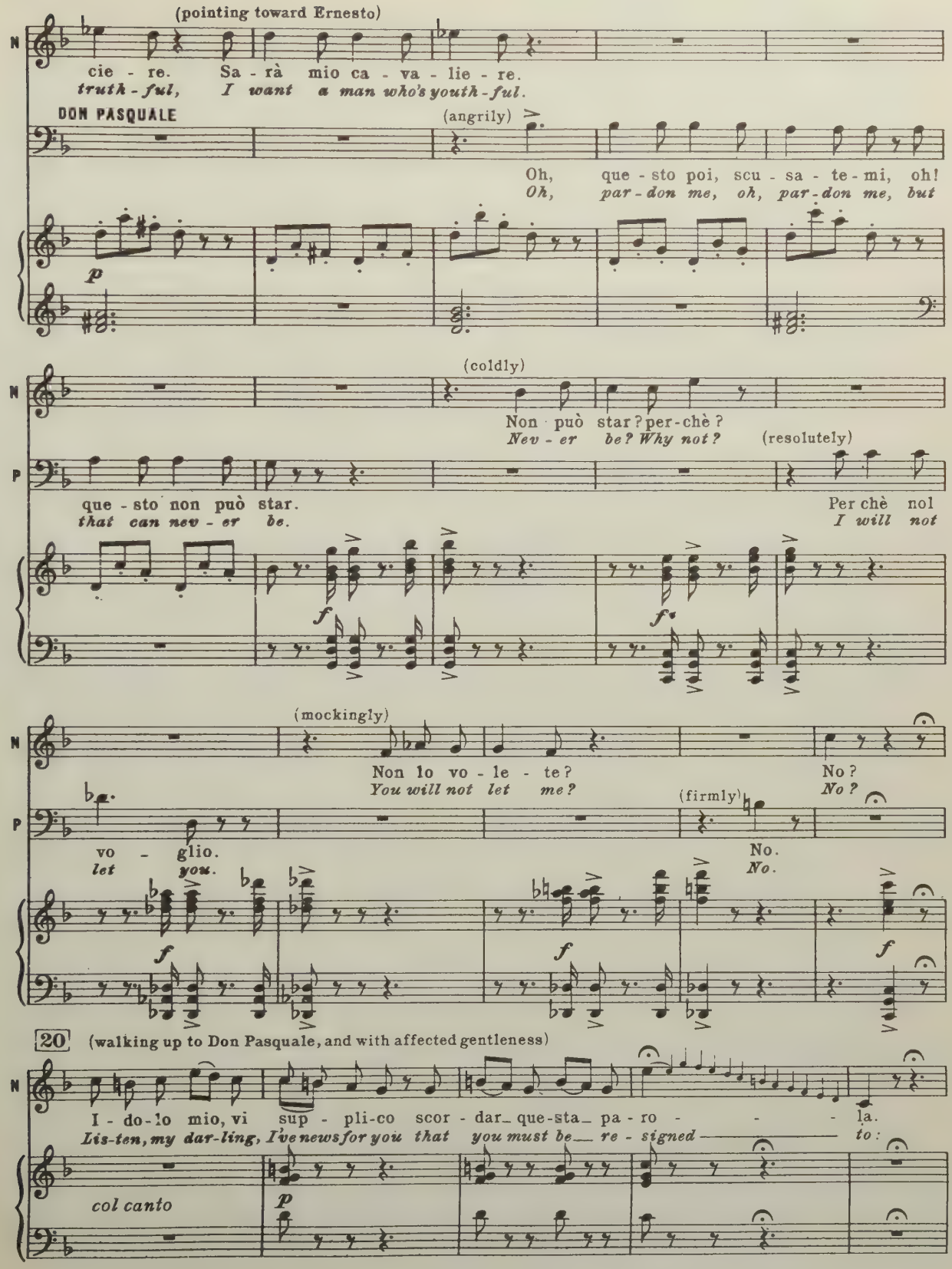


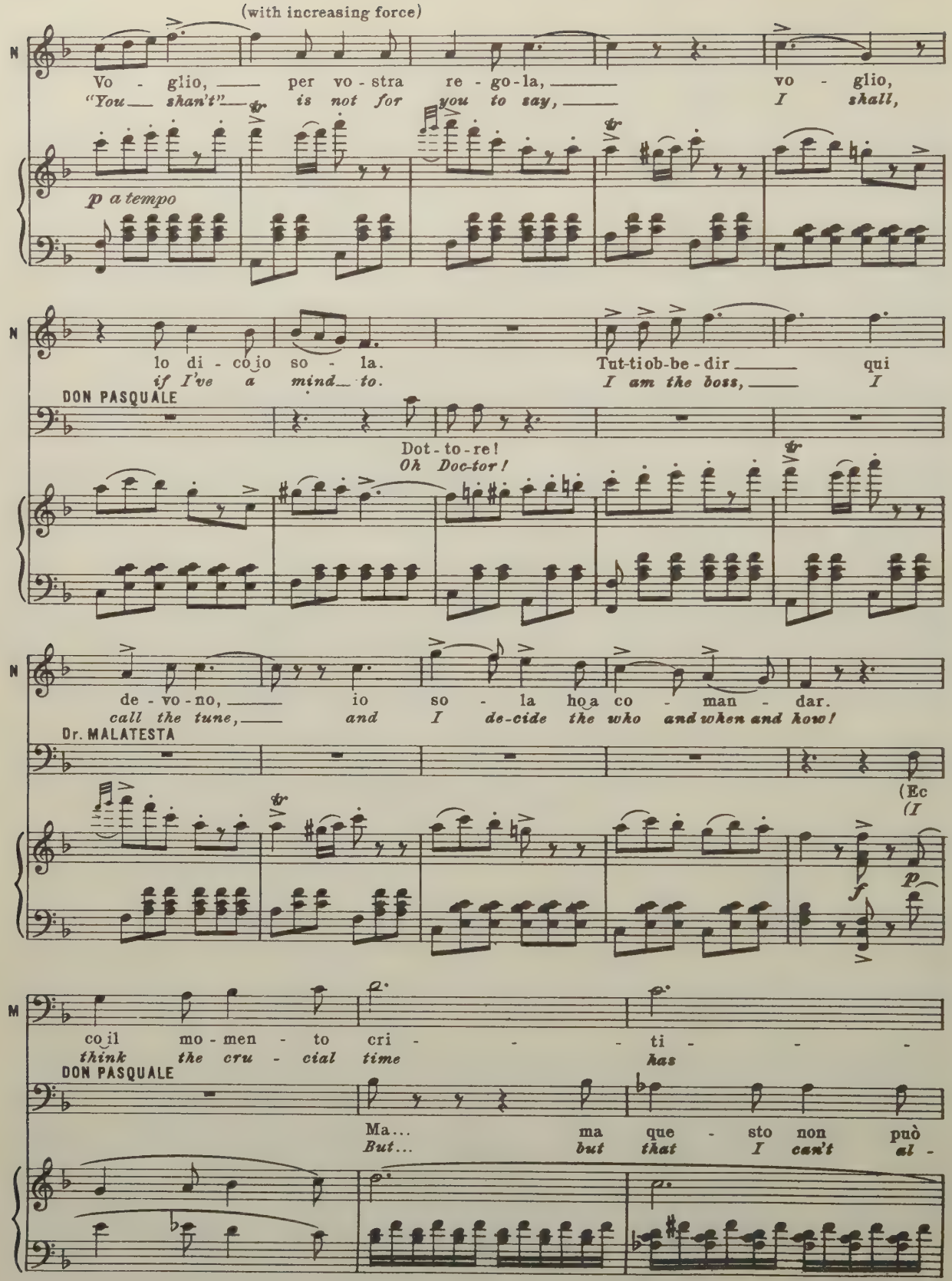

NORINA (An instant after signing the contract when her manner changes to normal: dignified and poised.)
(Vail bel - lo a co - min-ciar.)
(The war has just be-gun.)
Dr. MALATESTA
(Vail bel - lo a co - min-ciar.)
(The war has just be-gun.)
DON PASQUALE
(Mi sen - to li - que-far.)
(My joy has just be-gun.)
calando
p
(repelling him gently)
N
A - da-gio un po - co: cal-
Just a mo - ment: I
(approaching to embrace her)
P
Ca - ri - na!
My dar - ling!
tr
p
N
ma - te quel gran fo - co. Si chie - de
know that you're de-light-ed, But wait till

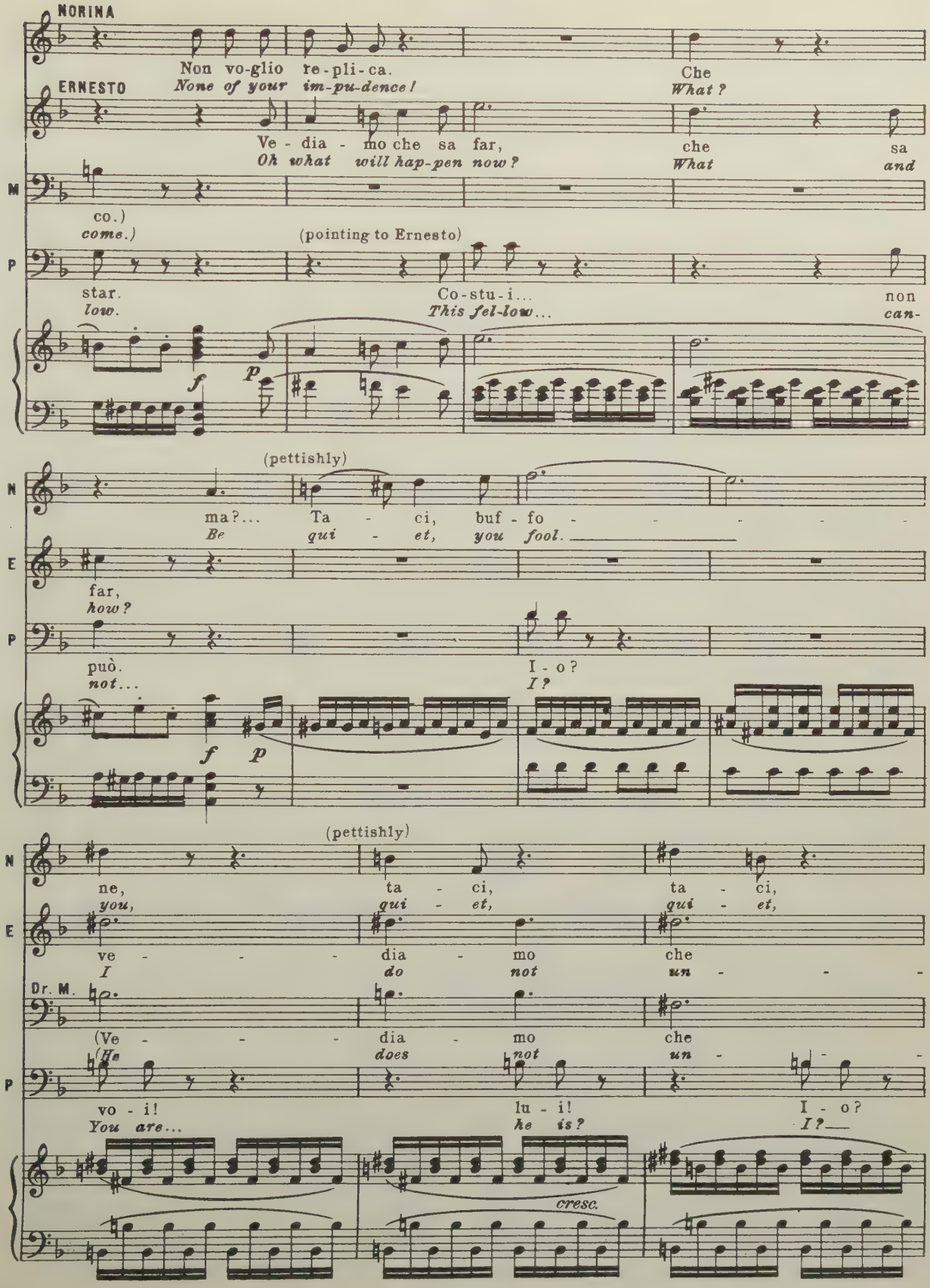

(Exit Notary)
N
pria li - cen - za.
you're in - vit - ed.
No.
No.
(submissively)
P
Me l'ac - cor - da - te?
Am I in - vit - ed?
f
18
ERNESTO (laughing)
Ah ah ah ah ah ah!
Ah ah ah ah ah ah!
(angrily)
P
Che c'è da ri - de - re, im - per - ti - nen - te? Par - ti - te
What are you laughing at? What is so fun - ny? You get no
p
NORINA
(contemptuously)
Oi bò!
Oh no!
P
su - bi - to, im - man - ti - nen - te, via, fuor di ca - sa...
more from me. You'll get no mon - ey, leave us this instant.
fp
f
pp
N
Mo - di vil - la - ni e ru - sti - ci
You are of - fen - sive and im - pu - dent.

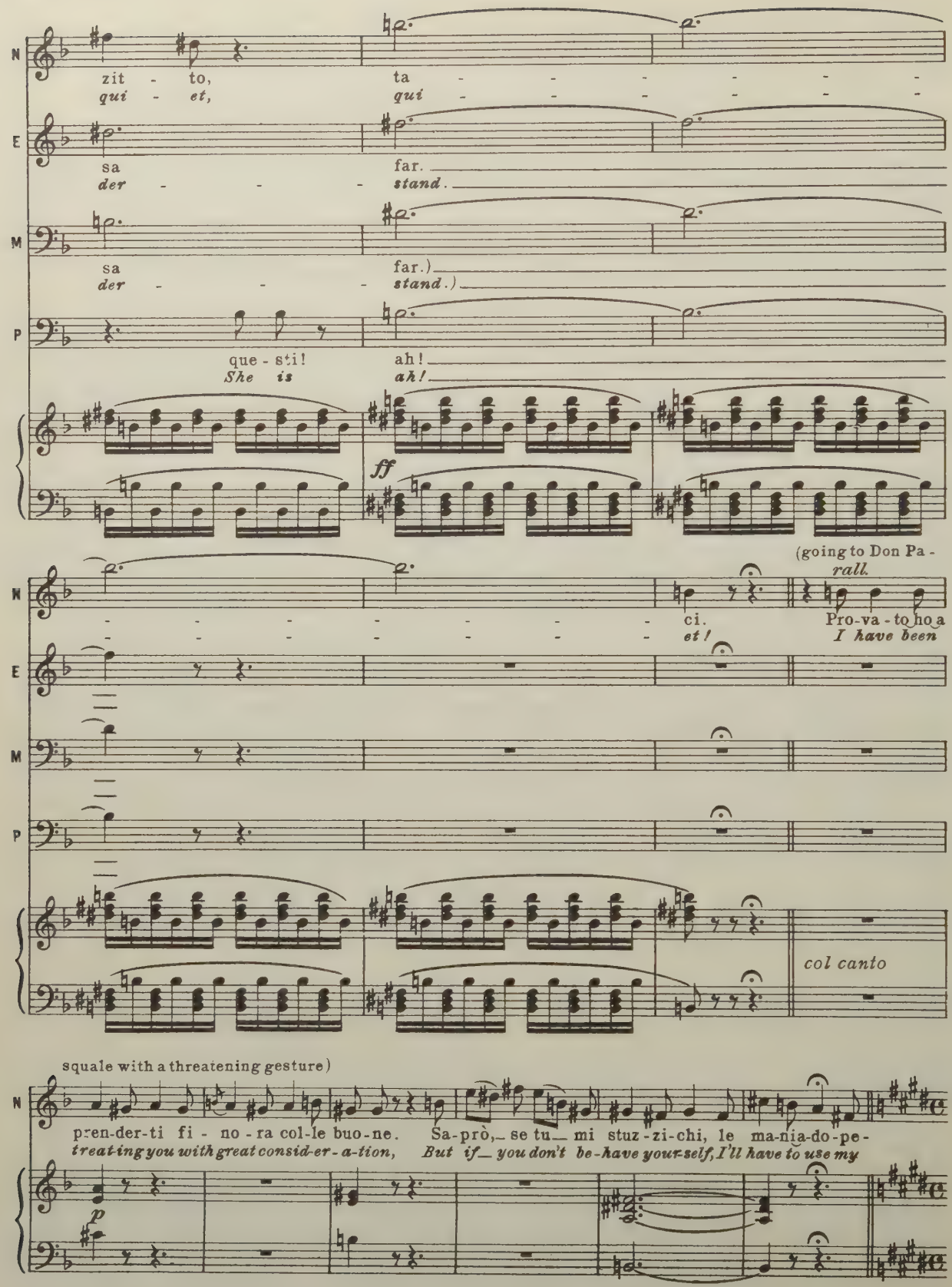

(to Ernesto)
che tol - le - rar non so. Re -
You simp - ly have no tact! Don't
(to Don Pasquale)
sta - te. Al - tre ma - nie - re ap -
go yet. I'll have to teach you the
pren - der vi fa - rò.
prop - er way to act.
Dr. MALATESTA
Don Pa -
DON PASQUALE
(in consternation)
Don Pa -
Dot - to-re!
Why Doc-tor...
squa-le!
squa-le!
Son di sa le!
How as-tound - ing!
È u n'al - tra!
How dif - f'rent!
calando

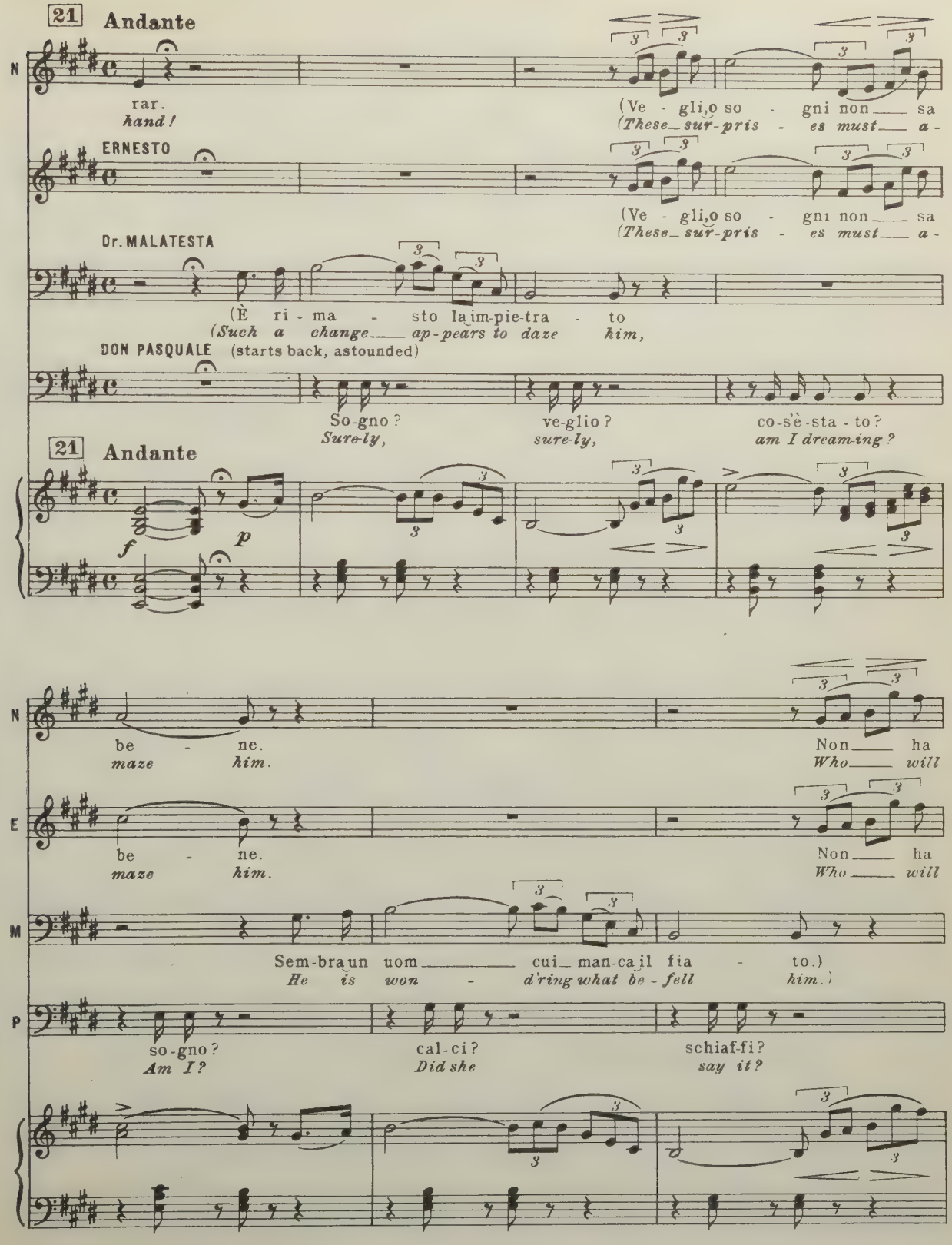

NORINA
(In fe - de mia dal ri - de - re fre - nar - mi più
(I can - not keep my laugh-ter in, I think that I
ERNESTO
(In fe - de mia dal ri - de - re fre - nar - mi più
(I can - not keep my laugh-ter in, I think that I
M
Cal-ma - te - vi, sen - ti - re mi fa - ro, sì, sen-ti -
Do calm your-self, I'm sure it's all a joke, I am sure
P
Che dir vor - rà?
Oh, what's the mat-ter?
19
(to Don Pasquale)
rall.
N
non so.) Un uom qual voi de - cre - pi - to, qual voi pe-san - te
shall choke.) When I go out to prom-e-nade I'll need a man to
E
non so.)
shall choke.)
M
- re mi fa - ro.
it's all a joke.
f
col canto
fp
N
gras-so, con-dur non può una gio-va-ne de-cen-te-men-te a spas-so. Bi-so-gno ho d'un brac-
guide me, And you're too old and slow and fat to walk a-long be-side me. I might as well be
fp
a tempo

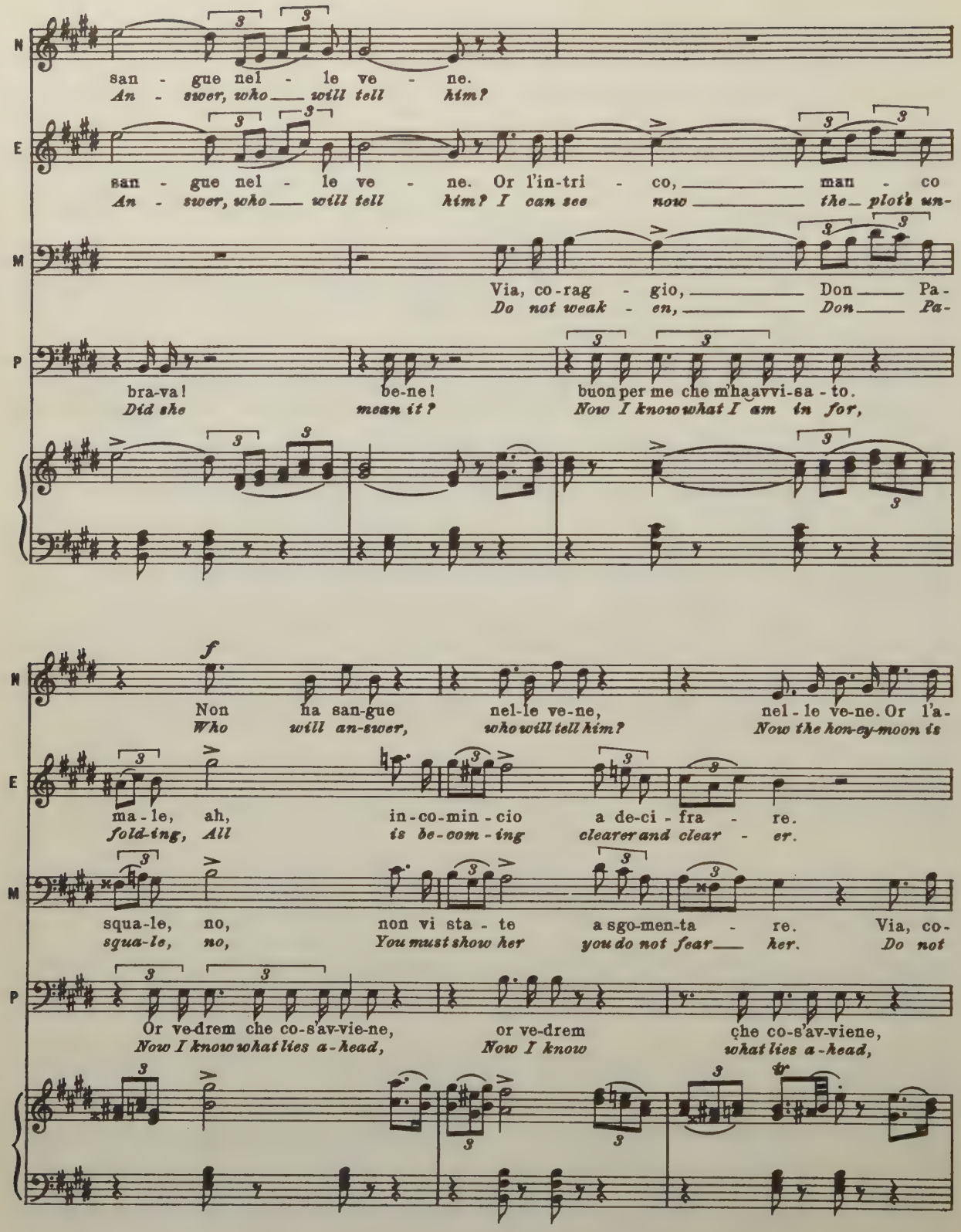

(pointing toward Ernesto)
N
cie - re. Sa - rà mio ca - va - lie - re.
truth - ful, I want a man who's youth - ful.
DON PASQUALE
(angrily)
Oh, que - sto poi, scu - sa - te - mi, oh!
Oh, par - don me, oh, par - don me, but
p
(coldly)
Non può star? per - chè?
Nev - er be? Why not?
(resolutely)
P
que - sto non può star.
that can nev - er be.
Per chè nol
I will not
f
f
(mockingly)
Non lo vo - le - te?
You will not let me?
No?
No?
(firmly)
vo - glio.
let you.
No.
No.
f
f
f
20
(walking up to Don Pasquale, and with affected gentleness)
I - do - lo mio, vi sup - pli-co scor - dar que-sta pa - ro - - - la.
Lis-ten, my dar-ling, I've news for you that you must be re - signed to:
col canto
p

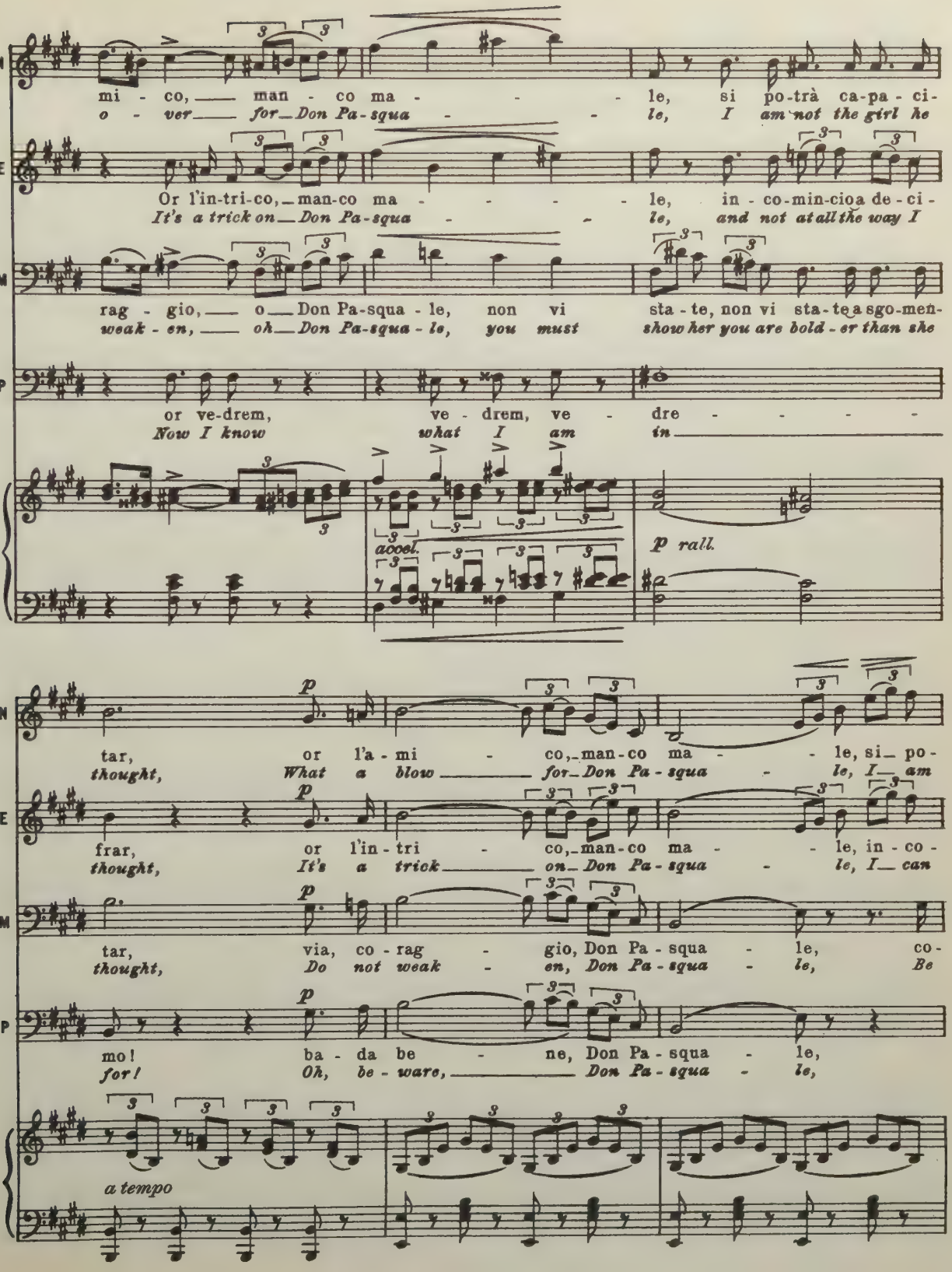

(with increasing force)
Vo - glio, per vo - stra re - go - la, vo - glio,
"You shan't" is not for you to say, I shall,
p a tempo
lo di - co jo so - la. Tut-tiob-be - dir qui
if I've a mind to. I am the boss, I
DON PASQUALE
Dot - to - re!
Oh Doc-tor!
de - vo - no, io so - la ho a co - man - dar.
call the tune, and I de-cide the who and when and how!
Dr. MALATESTA
(Ec
(I
f
p
co il mo - men - to cri - - - ti - - -
think the cru - cial time has
DON PASQUALE
Ma... ma que - sto non può
But... but that I can't al -

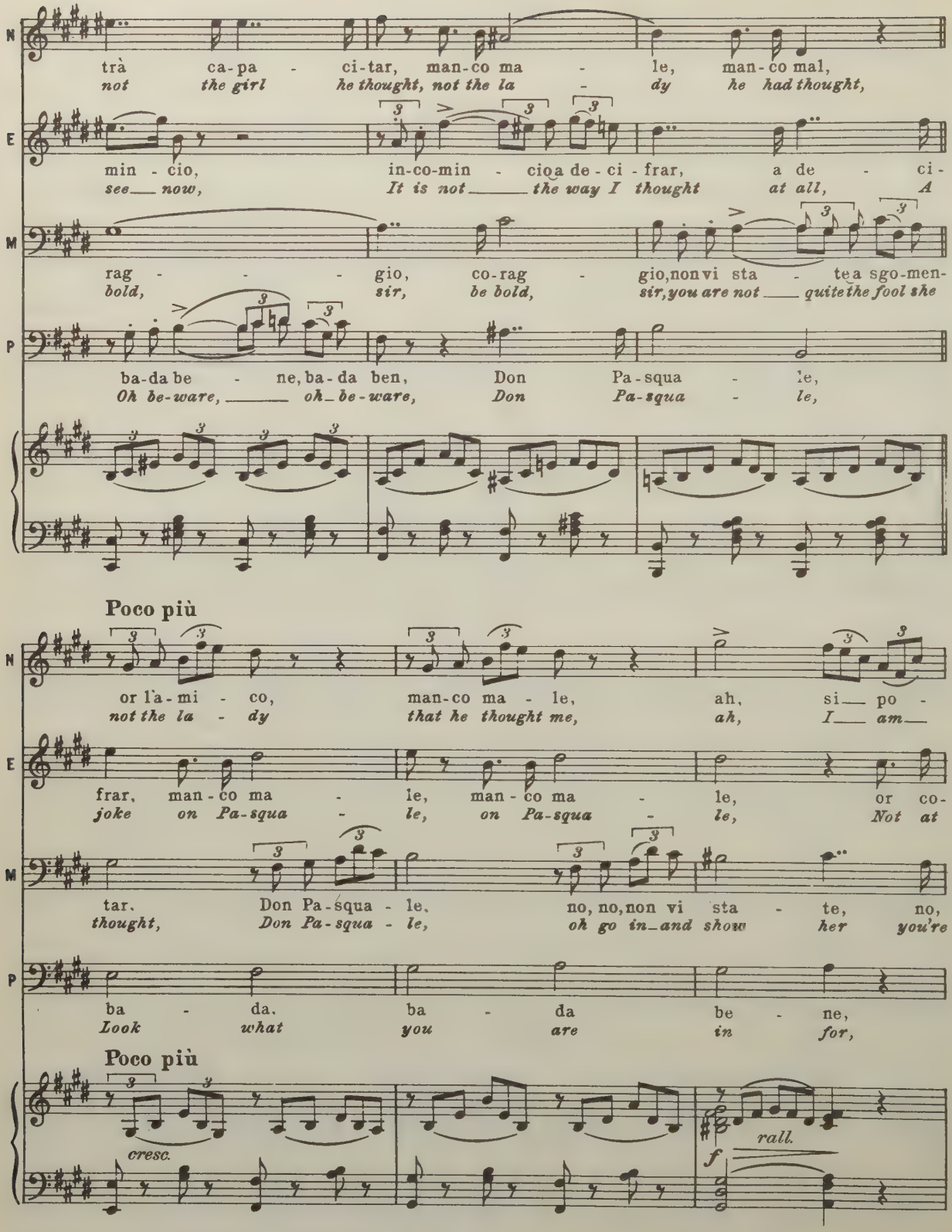

NORINA
Non vo-glio re-pli-ca.
None of your im-pu-dence!
Che
What?
ERNESTO
Ve - dia - mo che sa far,
Oh what will hap-pen now?
che
What
sa
and
M
co.)
come.)
(pointing to Ernesto)
P
star.
low.
Co-stu-i...
This fel-low...
non
can-
f
p
(pettishly)
N
ma?... Ta - ci, buf - fo - - - - - -
Be qui - et, you fool.
E
far,
how?
P
può.
not...
I - o?
I?
f
p
(pettishly)
N
ne,
you,
ta - ci,
qui - et,
ta - ci,
qui - et,
E
ve - - - dia - mo che
I do not un - - - -
Dr. M.
(Ve - - - dia - mo che
(He does not un - - -
P
vo - i!
You are...
lu - i!
he is?
I - o?
I?
cresc.

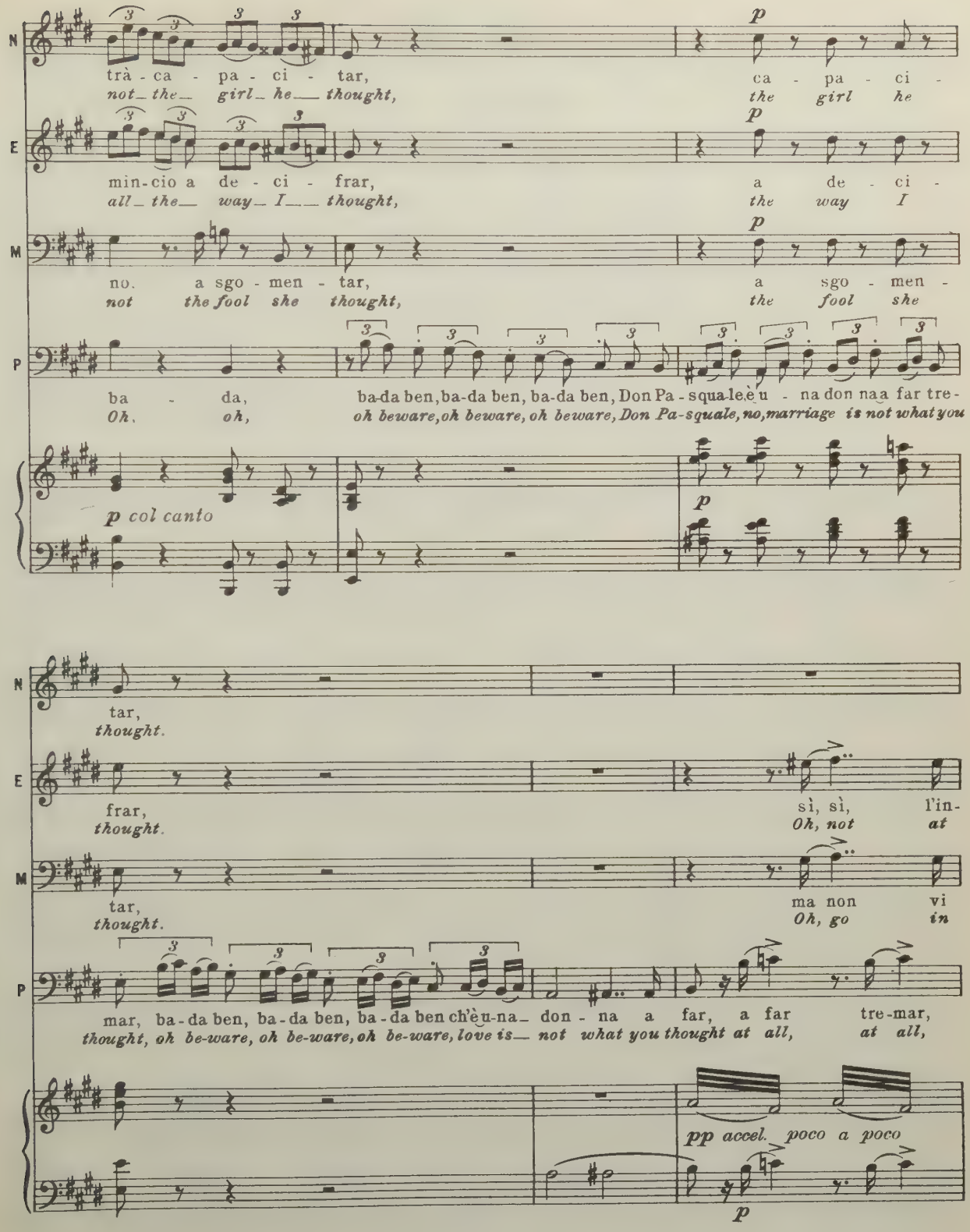

N
zit - to,
qui - et,
ta - - - - - - -
qui - - - - - - -
E
sa - - - - - -
der - - - - - -
far.
stand.
M
sa - - - - - -
der - - - - - -
far.)
stand.)
P
que - sti!
She is
ah!
ah!
ff
(going to Don Pa -
rall.
ci.
et!
Pro-va - to ho a
I have been
col canto
squale with a threatening gesture)
pren-der-ti fi - no - ra col-le buo-ne.
treat-ing you with great consid-er-a-tion,
Sa-prò, se tu mi stuz-zi-chi, le ma-nia-do-pe-
But if you don't be-have your-self, I'll have to use my
p

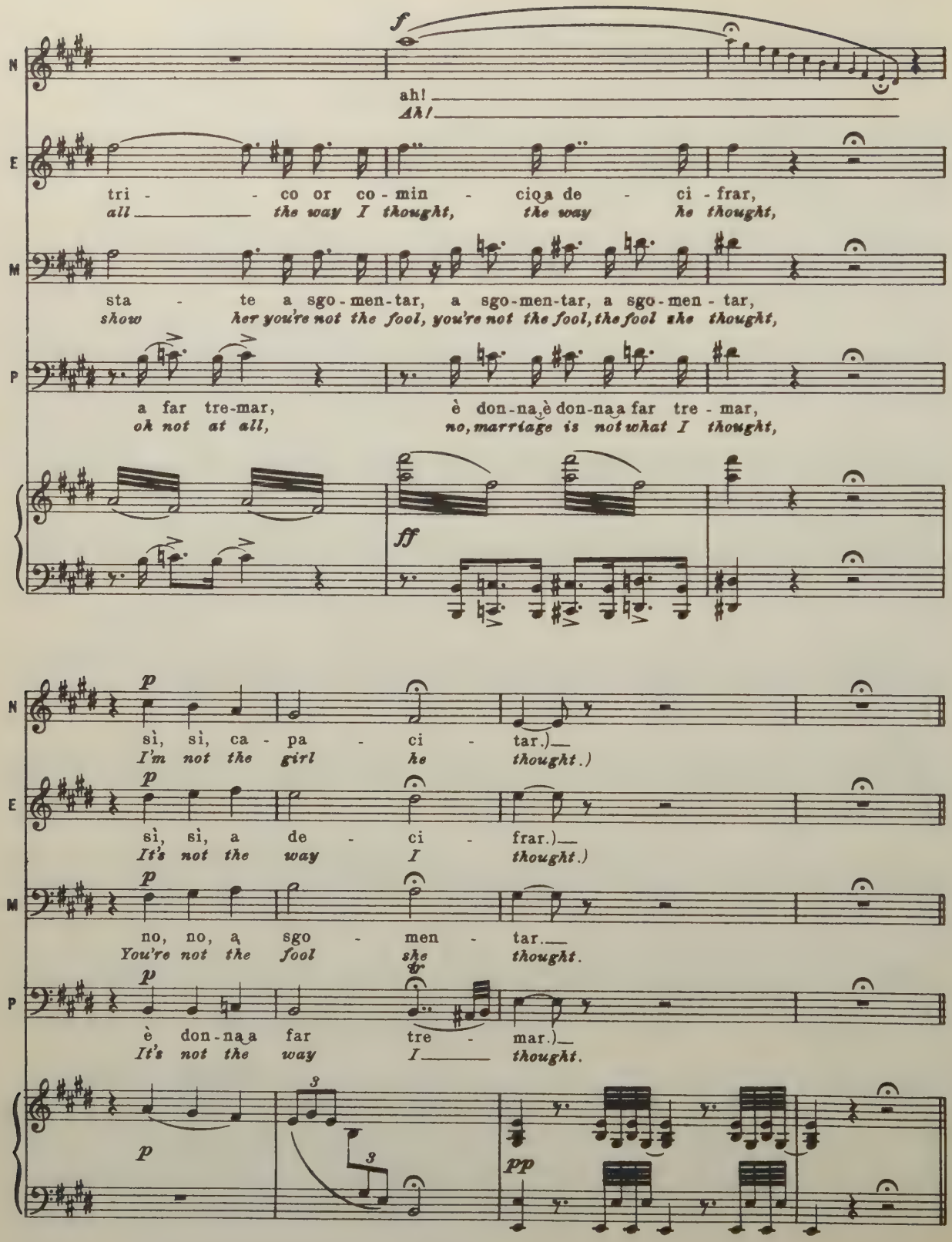

21 Andante
rar.
hand!
(Ve - gli,o so - gni non sa
(These sur-pris - es must a-
ERNESTO
(Ve - gli,o so - gni non sa
(These sur-pris - es must a-
Dr. MALATESTA
(È ri - ma - sto la im-pie-tra - to
(Such a change ap-pears to daze him,
DON PASQUALE (starts back, astounded)
So-gno?
Sure-ly,
ve-glio?
sure-ly,
co-sè-sta - to?
am I dream-ing?
21 Andante
f
p
be - ne.
maze him.
Non ha
Who will
be - ne.
maze him.
Non ha
Who will
Sem-bra un uom cui man-ca il fia - to.)
He is won - d'ring what be - fell him.)
so-gno?
Am I?
cal-ci?
Did she
schiaf-fi?
say it?


N
san - gue nel - le ve - ne.
An - swer, who will tell him?
E
san - gue nel - le ve - ne. Or l'in-tri - co, man - co
An - swer, who will tell him? I can see now the plot's un-
M
Via, co-rag - gio, Don Pa-
Do not weak - en, Don Pa-
P
bra-va! be-ne! buon per me che m'haavvi-sa - to.
Did she mean it? Now I know what I am in for,
f
N
Non ha san-gue nel-le ve-ne, nel - le ve-ne. Or l'a-
Who will an-swer, who will tell him? Now the hon-ey-moon is
E
ma - le, ah, in-co-min - cio a de-ci - fra - re.
fold-ing, All is be-com - ing clearer and clear - er.
M
squa-le, no, non vi sta - te a sgo-men-ta - re. Via, co-
squa-le, no, You must show her you do not fear her. Do not
P
Or ve-drem che co-s'av-vie-ne, or ve-drem che co-s'av-viene,
Now I know what lies a-head, Now I know what lies a-head,
tr

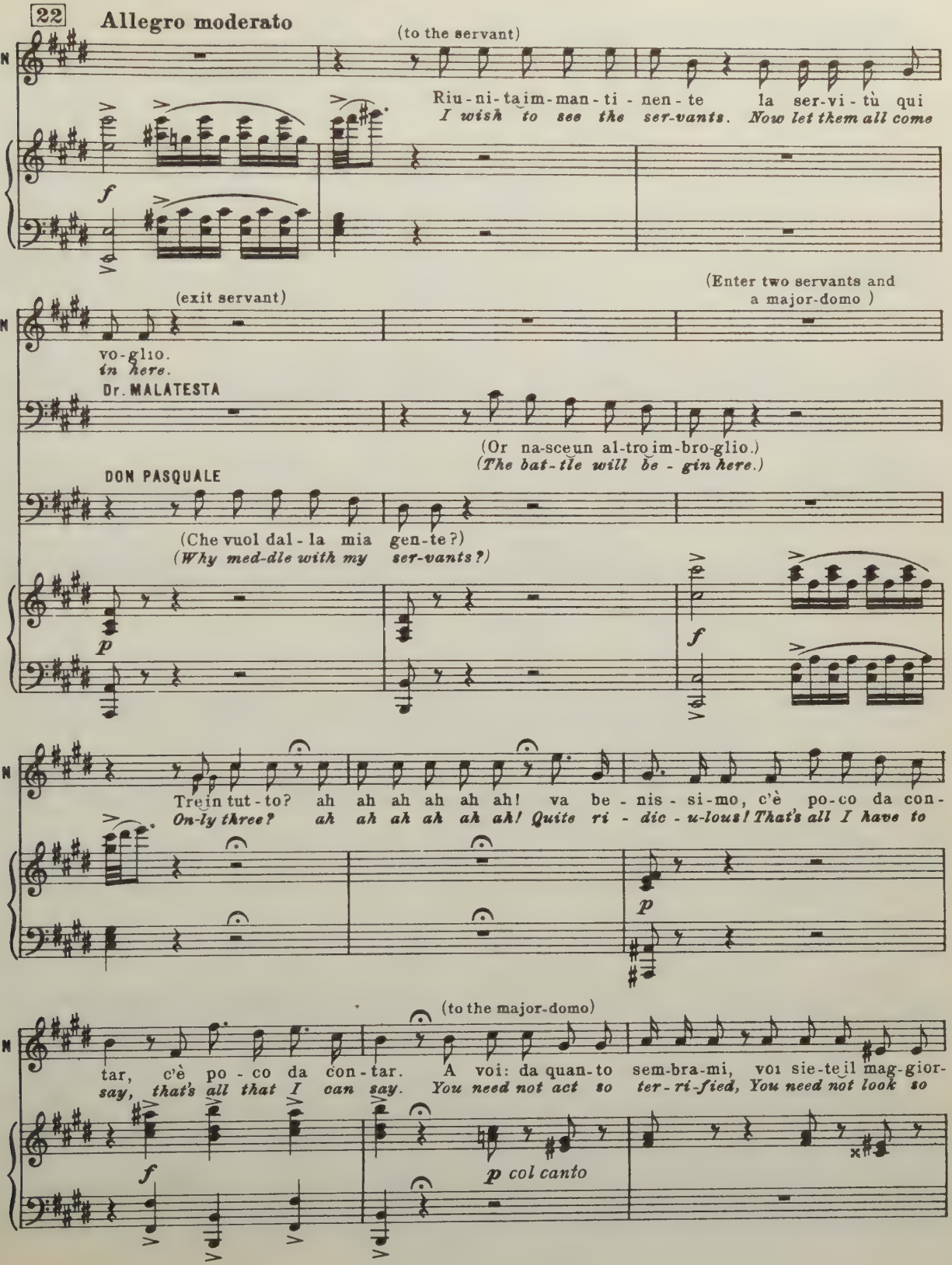

N
mi - co, man - co ma - le, si po-trà ca-pa - ci-
o - ver for Don Pa-squa - le, I am not the girl he
E
Or l'in-tri-co, man-co ma - le, in - co-min-cioa de - ci -
It's a trick on Don Pa-squa - le, and not at all the way I
M
rag - gio, o Don Pa-squa - le, non vi sta - te, non vi sta-te a sgo-men-
weak - en, oh Don Pa-squa - le, you must show her you are bold - er than she
P
or ve-drem, ve - drem, ve - dre - - - -
Now I know what I am in
accel.
p rall.
N
tar, or l'a - mi - co, man-co ma - le, si po -
thought, What a blow for Don Pa - squa - le, I am
E
frar, or l'in - tri - co, man-co ma - le, in - co -
thought, It's a trick on Don Pa - squa - le, I can
M
tar, via, co - rag - gio, Don Pa - squa - le, co -
thought, Do not weak - en, Don Pa - squa - le, Be
P
mo! ba - da be - ne, Don Pa - squa - le,
for! Oh, be - ware, Don Pa - squa - le,
a tempo

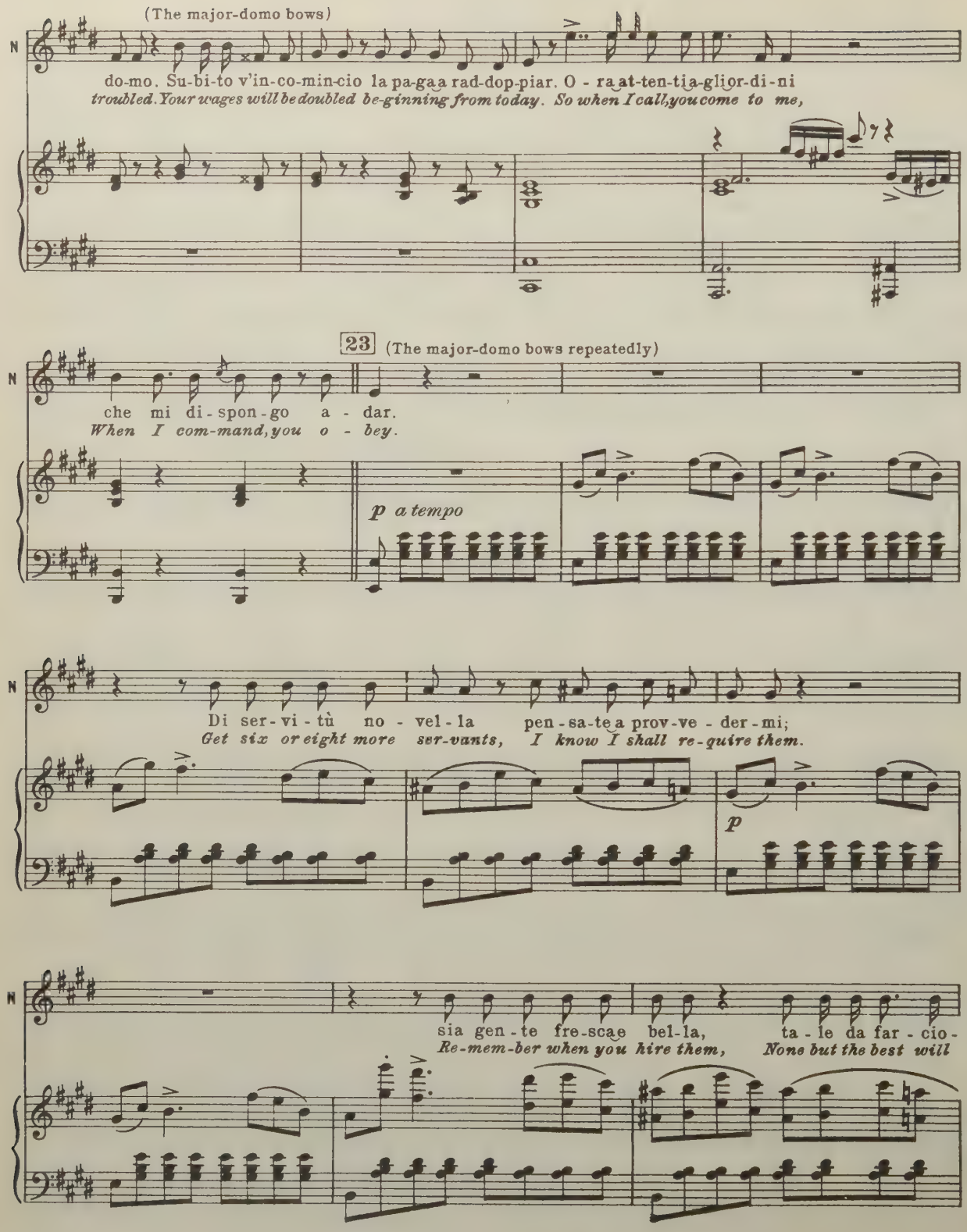

trà ca-pa - ci-tar, man-co ma - le, man-co mal,
not the girl he thought, not the la - dy he had thought,
min - cio, in-co-min - cioa de-ci-frar, a de - ci-
see now, It is not the way I thought at all, A
rag - - - gio, co-rag - gio, non vi sta - te a sgo-men-
bold, sir, be bold, sir, you are not quite the fool she
ba-da be - ne, ba-da ben, Don Pa-squa - le,
Oh be-ware, oh be-ware, Don Pa-squa - le,
Poco più
or l'a-mi - co, man-co ma - le, ah, si po -
not the la - dy that he thought me, ah, I am
frar, man-co ma - le, man-co ma - le, or co-
joke on Pa-squa - le, on Pa-squa - le, Not at
tar. Don Pa-squa - le. no, no, non vi sta - te, no,
thought, Don Pa-squa - le, oh go in and show her you're
ba - da. ba - da be - ne,
Look what you are in for,
Poco più
cresc.
rall.
f

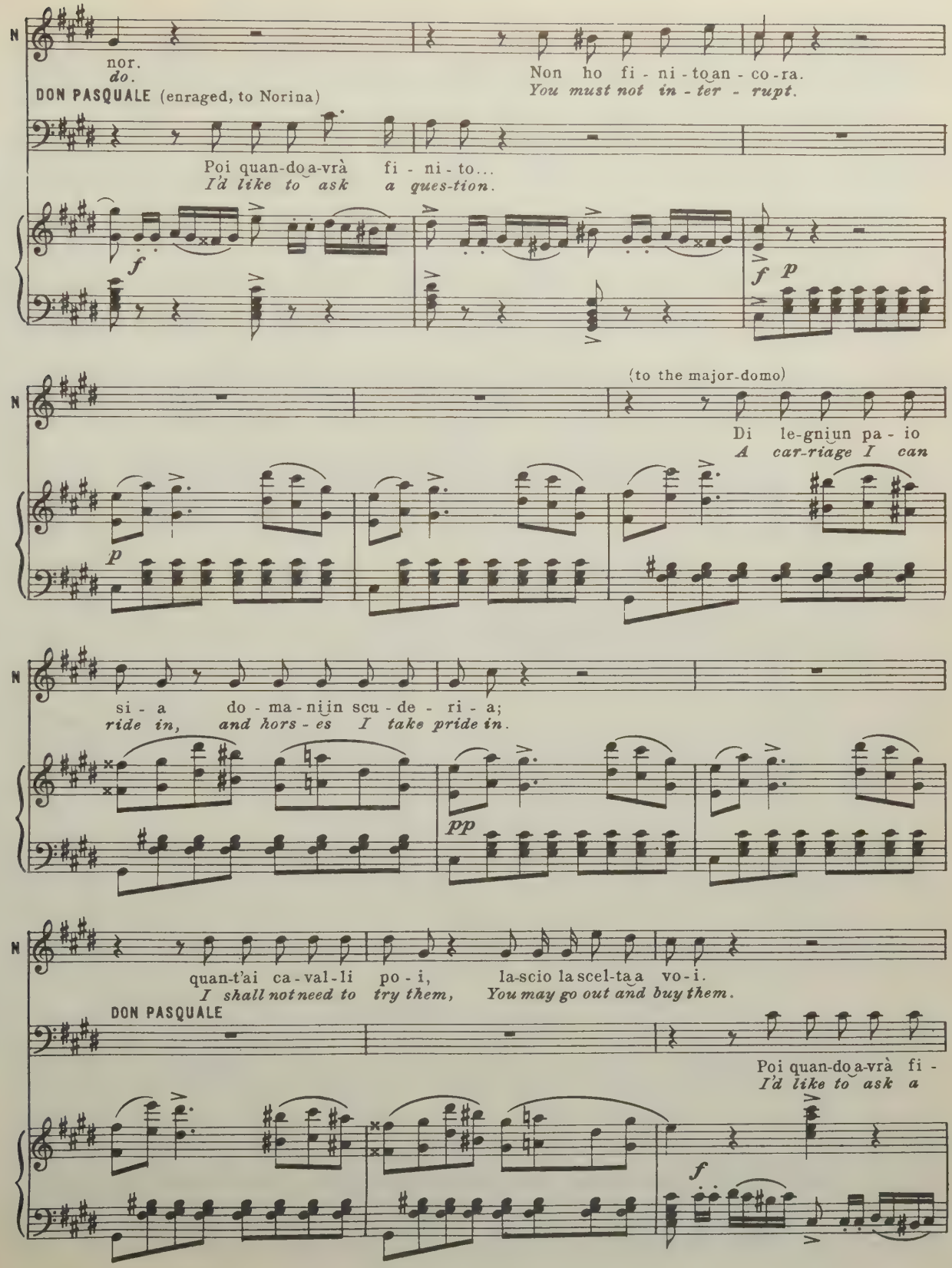

N
trà - ca - pa - ci - tar,
not the girl he thought,
ca - pa - ci -
the girl he
E
min-cio a de - ci - frar,
all the way I thought,
a de - ci -
the way I
M
no. a sgo - men - tar,
not the fool she thought,
a sgo - men -
the fool she
P
ba - da,
Oh, oh,
ba-da ben, ba-da ben, ba-da ben, Don Pa - squa-le è u - na don na a far tre-
oh beware, oh beware, oh beware, Don Pa-squale, no, marriage is not what you
p col canto
p
tar,
thought.
frar,
thought.
sì, sì, l'in-
Oh, not at
tar,
thought.
ma non vi
Oh, go in
mar, ba - da ben, ba - da ben, ba - da ben ch'è u-na don - na a far, a far tre-mar,
thought, oh be-ware, oh be-ware, oh be-ware, love is not what you thought at all, at all,
pp accel. poco a poco
p

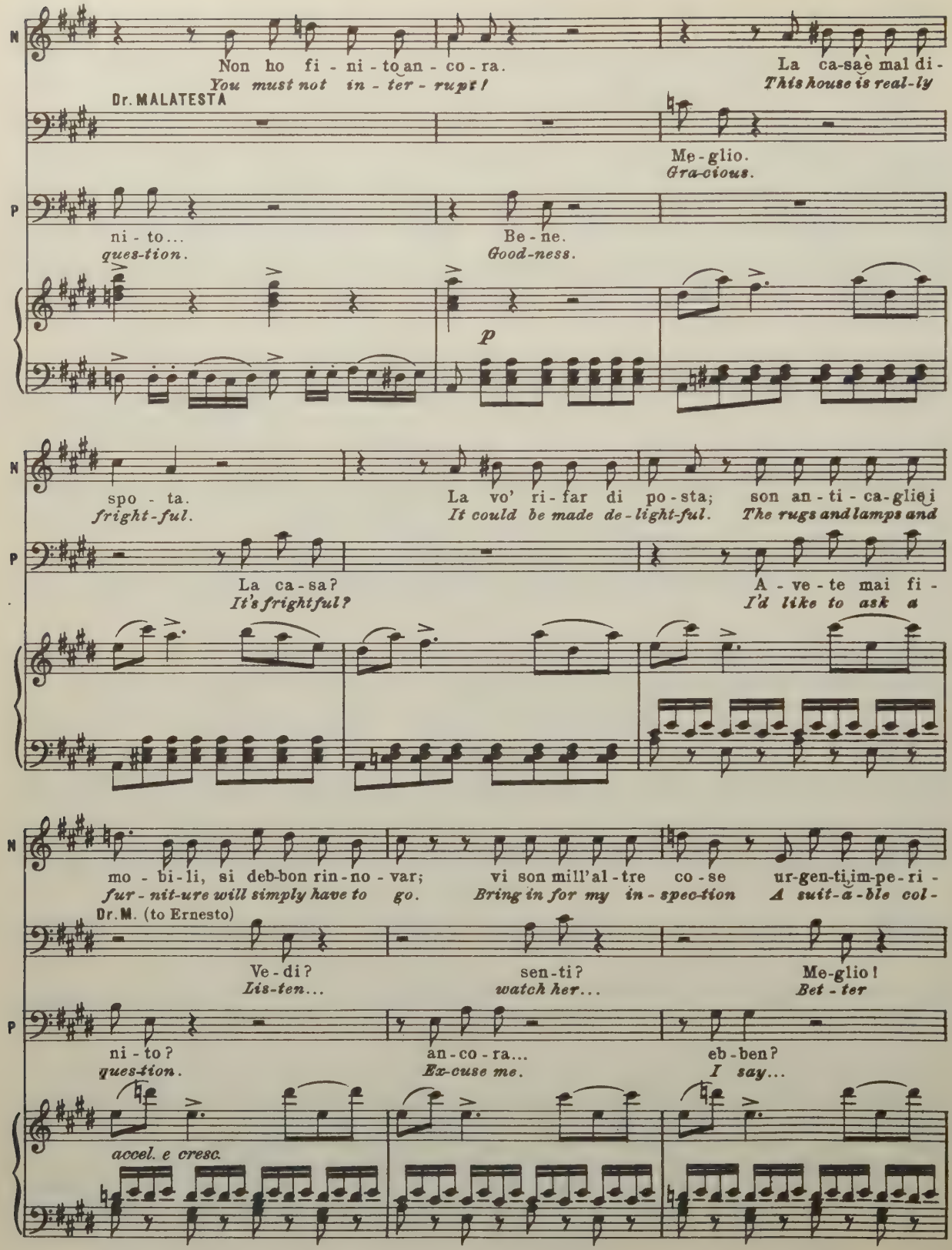

N
E
M
P
f
ah!
Ah!
tri - - co or co - min - cio a de - ci - frar,
all the way I thought, the way he thought,
sta - te a sgo - men - tar, a sgo - men - tar, a sgo - men - tar,
show her you're not the fool, you're not the fool, the fool she thought,
a far tre-mar, è don-na è don-na a far tre - mar,
oh not at all, no, marriage is not what I thought,
ff
p
sì, sì, ca - pa - ci - tar.)
I'm not the girl he thought.)
sì, sì, a de - ci - frar.)
It's not the way I thought.)
no, no, a sgo - men - tar.
You're not the fool she thought.
è don - na a far tre - mar.)
It's not the way I thought.
3
pp

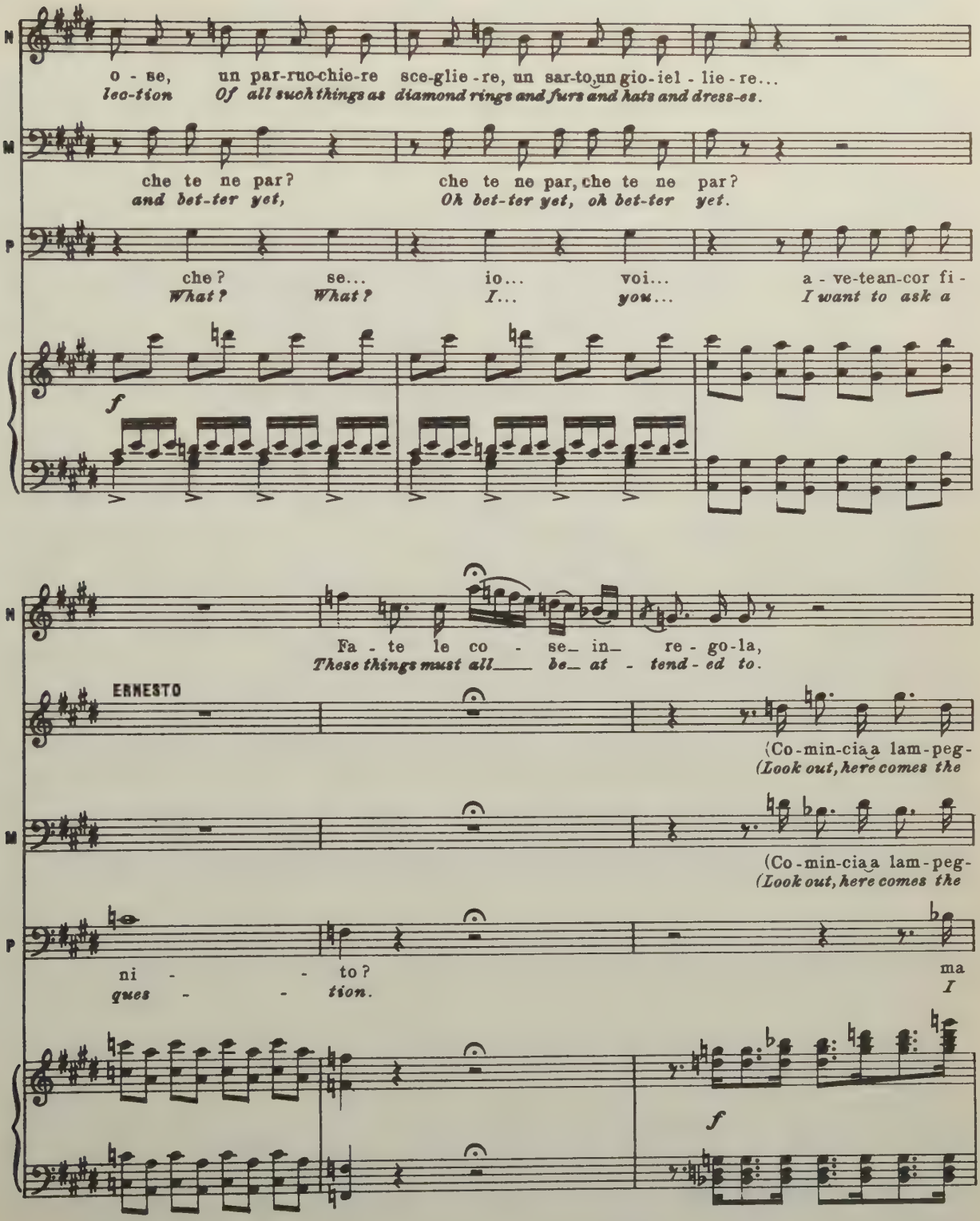
(She goes to the table and rings the hand bell. A servant enters.)

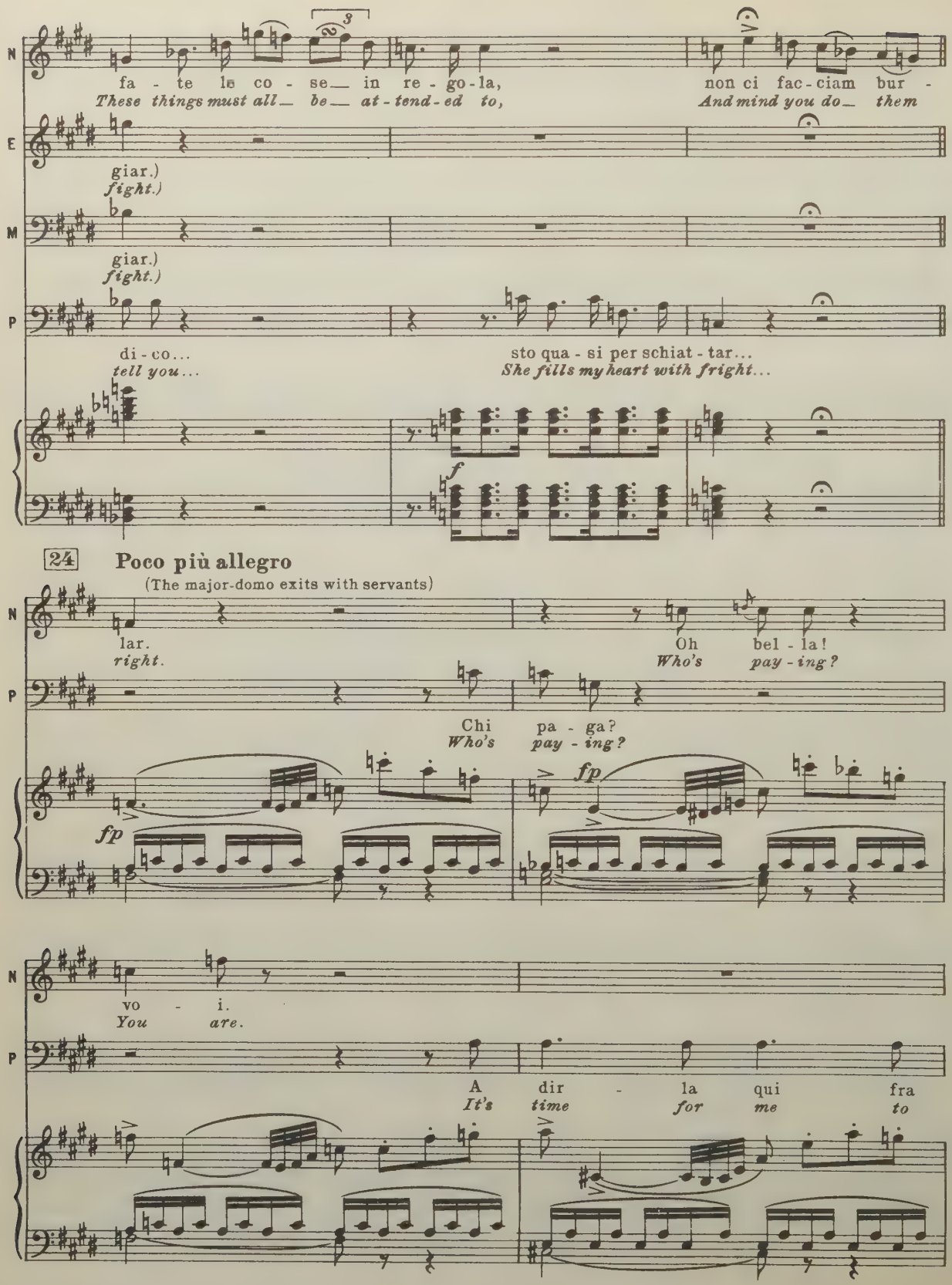

22
Allegro moderato
(to the servant)
Riu-ni-ta im-man-ti-nen-te la ser-vi-tù qui
I wish to see the ser-vants. Now let them all come
(exit servant)
(Enter two servants and a major-domo)
vo-glio.
in here.
Dr. MALATESTA
(Or na-sce un al-tro im-bro-glio.)
(The bat-tle will be-gin here.)
DON PASQUALE
(Che vuol dal-la mia gen-te?)
(Why med-dle with my ser-vants?)
Trein tut-to? ah ah ah ah ah ah! va be-nis-si-mo, c'è po-co da con-
On-ly three? ah ah ah ah ah ah! Quite ri-dic-u-lous! That's all I have to
(to the major-domo)
tar, c'è po-co da con-tar. A voi: da quan-to sem-bra-mi, voi sie-te il mag-gior-
say, that's all that I can say. You need not act so ter-ri-fied, You need not look so
p col canto

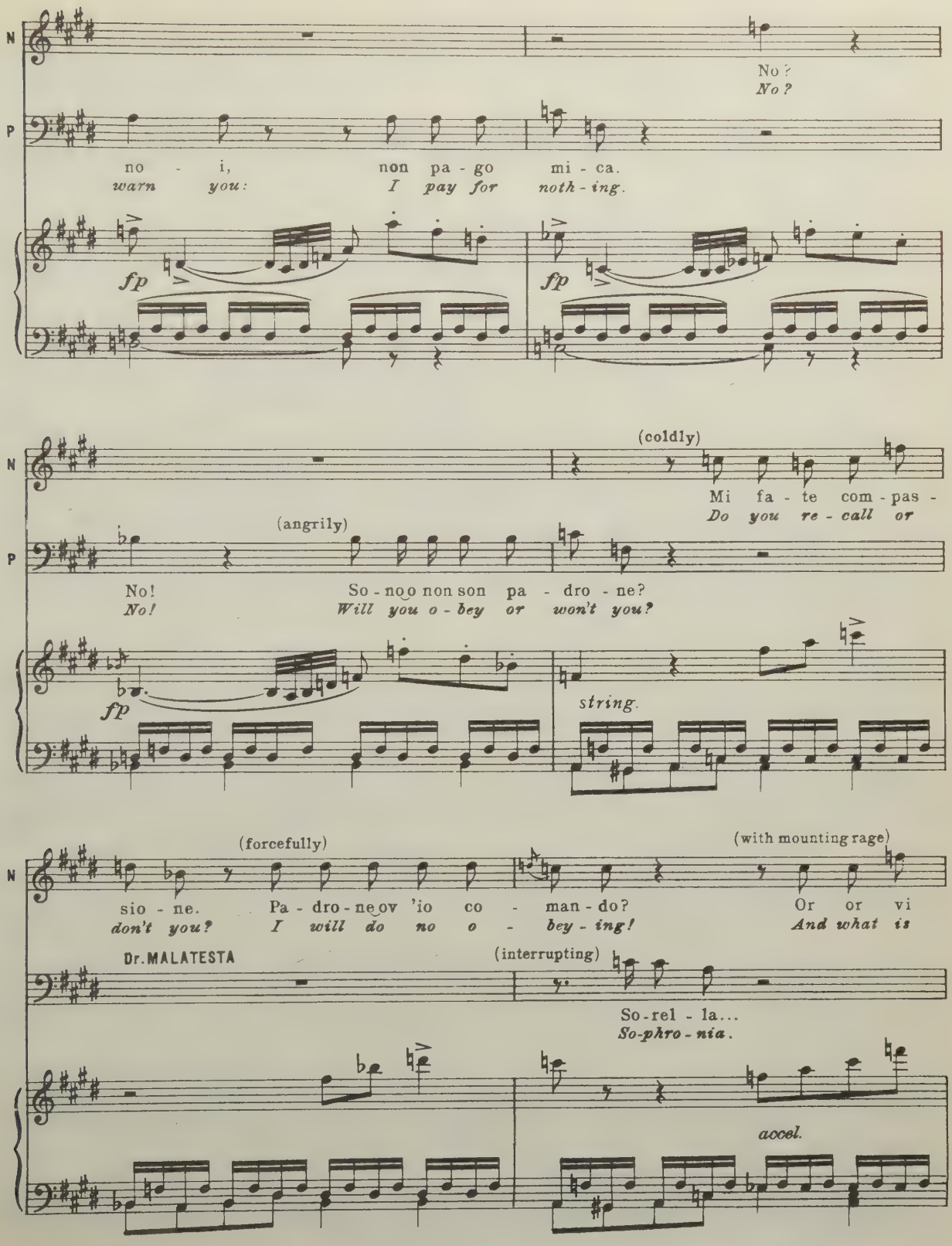

(The major-domo bows)
N
do-mo. Su-bi-to v'in-co-min-cio la pa-ga a rad-dop-piar. O - ra at-ten-tia-glior-di-ni
troubled. Your wages will be doubled be-ginning from today. So when I call, you come to me,
23
(The major-domo bows repeatedly)
che mi di-spon-go a - dar.
When I com-mand, you o - bey.
p a tempo
Di ser-vi-tù no - vel-la pen-sa-te a prov-ve - der-mi;
Get six or eight more ser-vants, I know I shall re-quire them.
p
sia gen-te fre-scae bel-la, ta - le da far - cio -
Re-mem-ber when you hire them, None but the best will

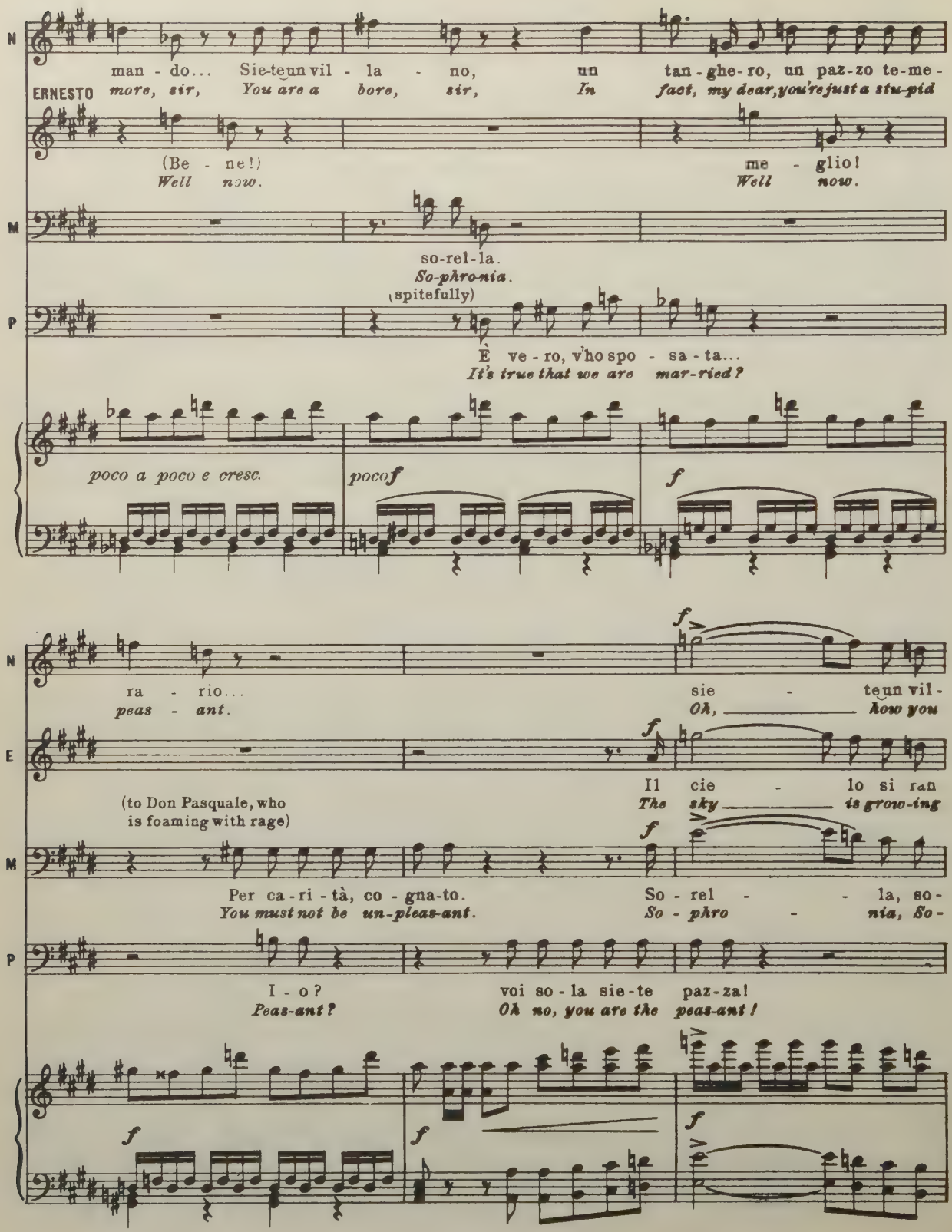

N
nor.
do.
DON PASQUALE (enraged, to Norina)
Non ho fi - ni - to an - co - ra.
You must not in - ter - rupt.
Poi quan-do a-vrà fi - ni - to...
I'd like to ask a ques-tion.
f
f p
(to the major-domo)
Di le-gniun pa - io
A car-riage I can
p
si - a do - ma - niin scu - de - ri - a;
ride in, and hors - es I take pride in.
pp
quan-t'ai ca - val - li po - i,
I shall not need to try them,
la-scio la scel-ta a vo-i.
You may go out and buy them.
DON PASQUALE
Poi quan-do a-vrà fi -
I'd like to ask a
f

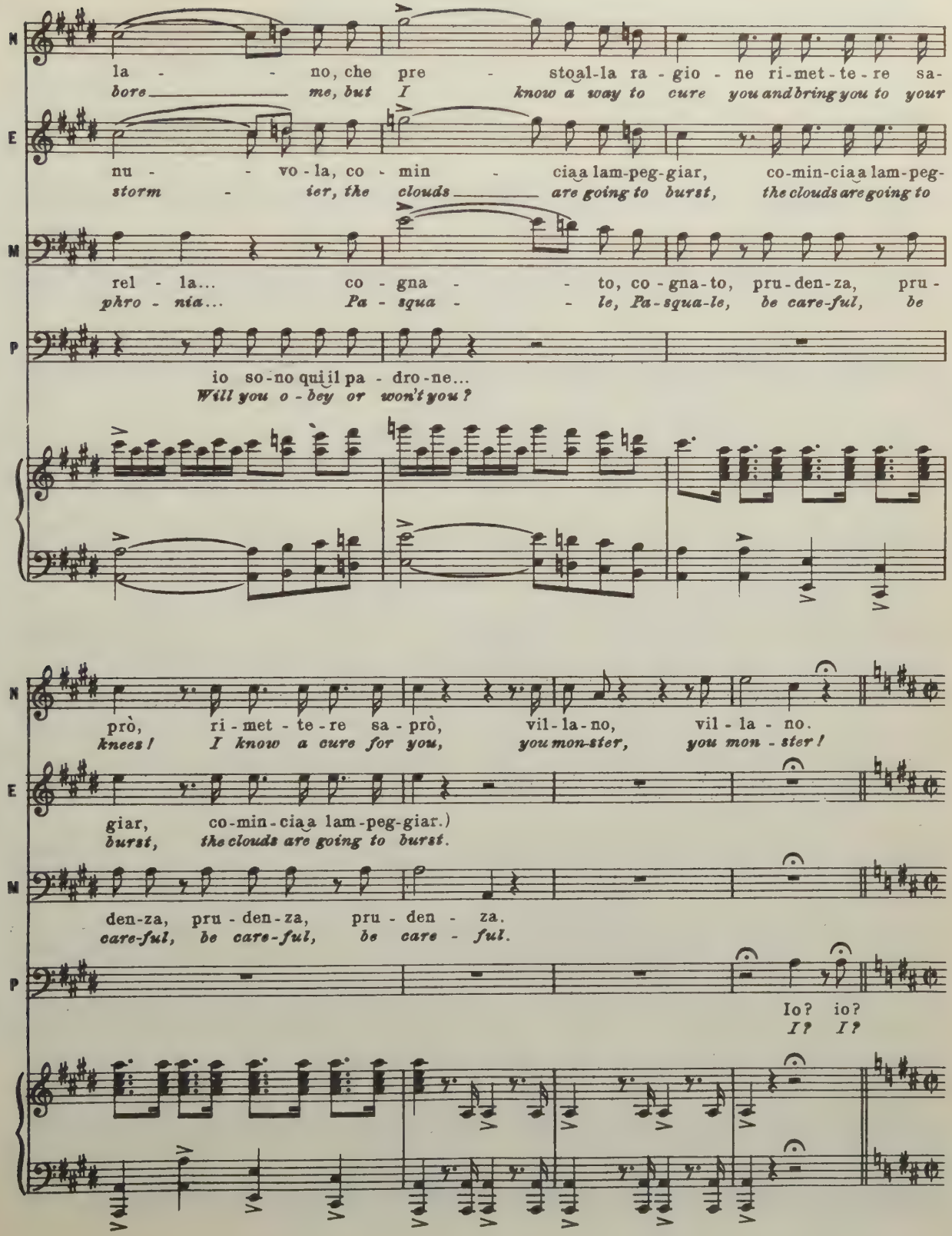

N
Non ho fi - ni - to an - co - ra.
You must not in - ter - rupt!
Dr. MALATESTA
La ca-sa è mal di-
This house is real-ly
Me - glio.
Gra-cious.
P
ni - to...
ques-tion.
Be - ne.
Good-ness.
p
spo - ta.
fright-ful.
La vo' ri - far di po - sta; son an - ti - ca - glie i
It could be made de-light-ful. The rugs and lamps and
La ca - sa?
It's frightful?
A - ve - te mai fi -
I'd like to ask a
mo - bi - li, si deb-bon rin - no - var;
fur - nit-ure will simply have to go.
vi son mill'al - tre co - se ur-gen-ti im-pe-ri -
Bring in for my in - spec-tion A suit-a-ble col -
Dr. M. (to Ernesto)
Ve - di?
Lis-ten...
sen-ti?
watch her...
Me-glio!
Bet - ter
ni - to?
ques-tion.
an - co - ra...
Ex-cuse me.
eb - ben?
I say...
accel. e cresc.

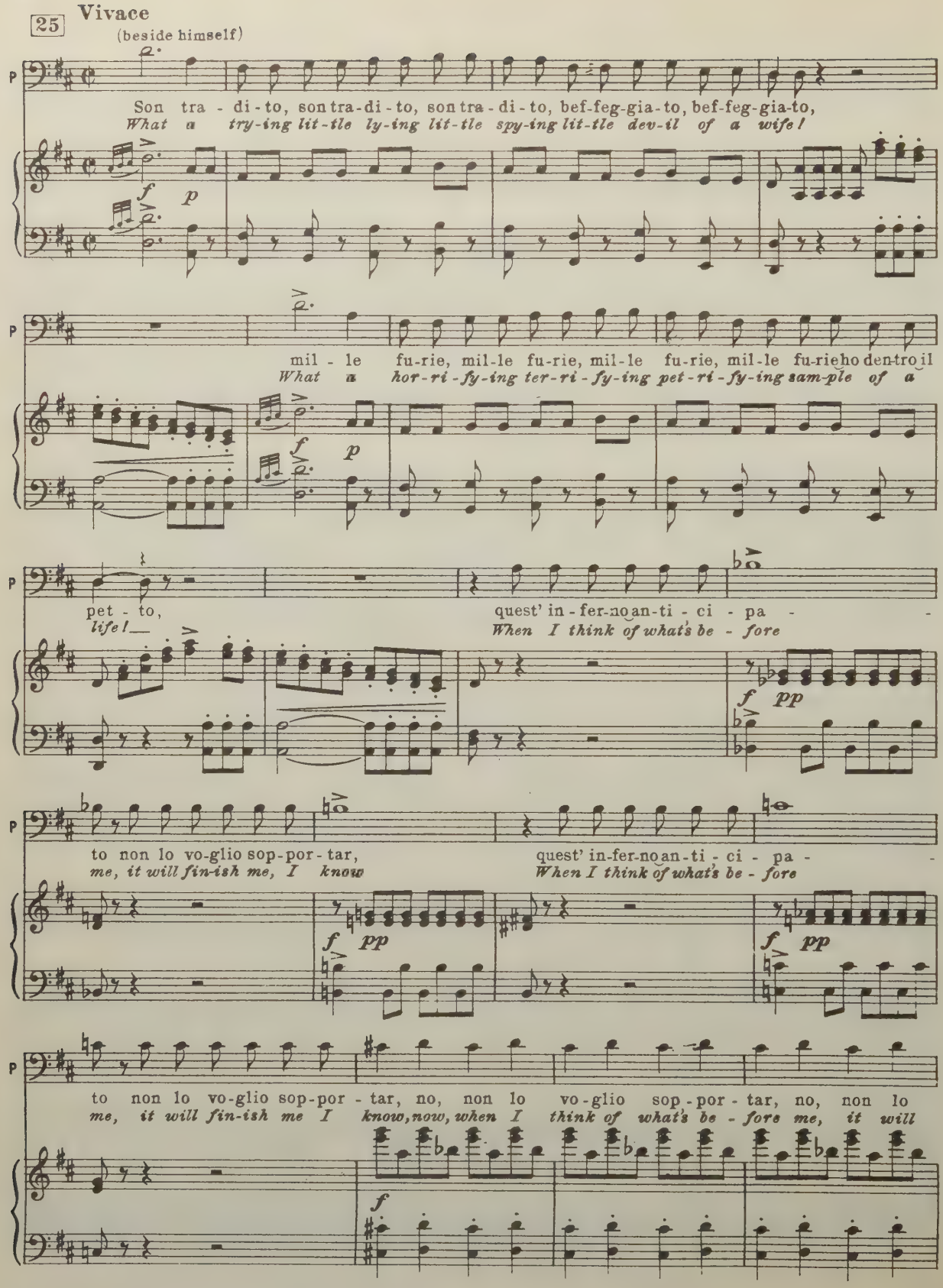

N
o - se, un par-ruc-chie-re sce-glie-re, un sar-to un gio-iel - lie-re...
lec-tion Of all such things as diamond rings and furs and hats and dress-es.
M
che te ne par? che te ne par, che te ne par?
and bet-ter yet, Oh bet-ter yet, oh bet-ter yet.
P
che? se... io... voi... a - ve-te an-cor fi -
What? What? I... you... I want to ask a
f
N
Fa - te le co - se in re - go-la,
These things must all be at - tend - ed to.
ERNESTO
(Co-min-cia a lam-peg-
(Look out, here comes the
M
(Co-min-cia a lam-peg-
(Look out, here comes the
P
ni - - to?
ques - - tion.
ma
I
f

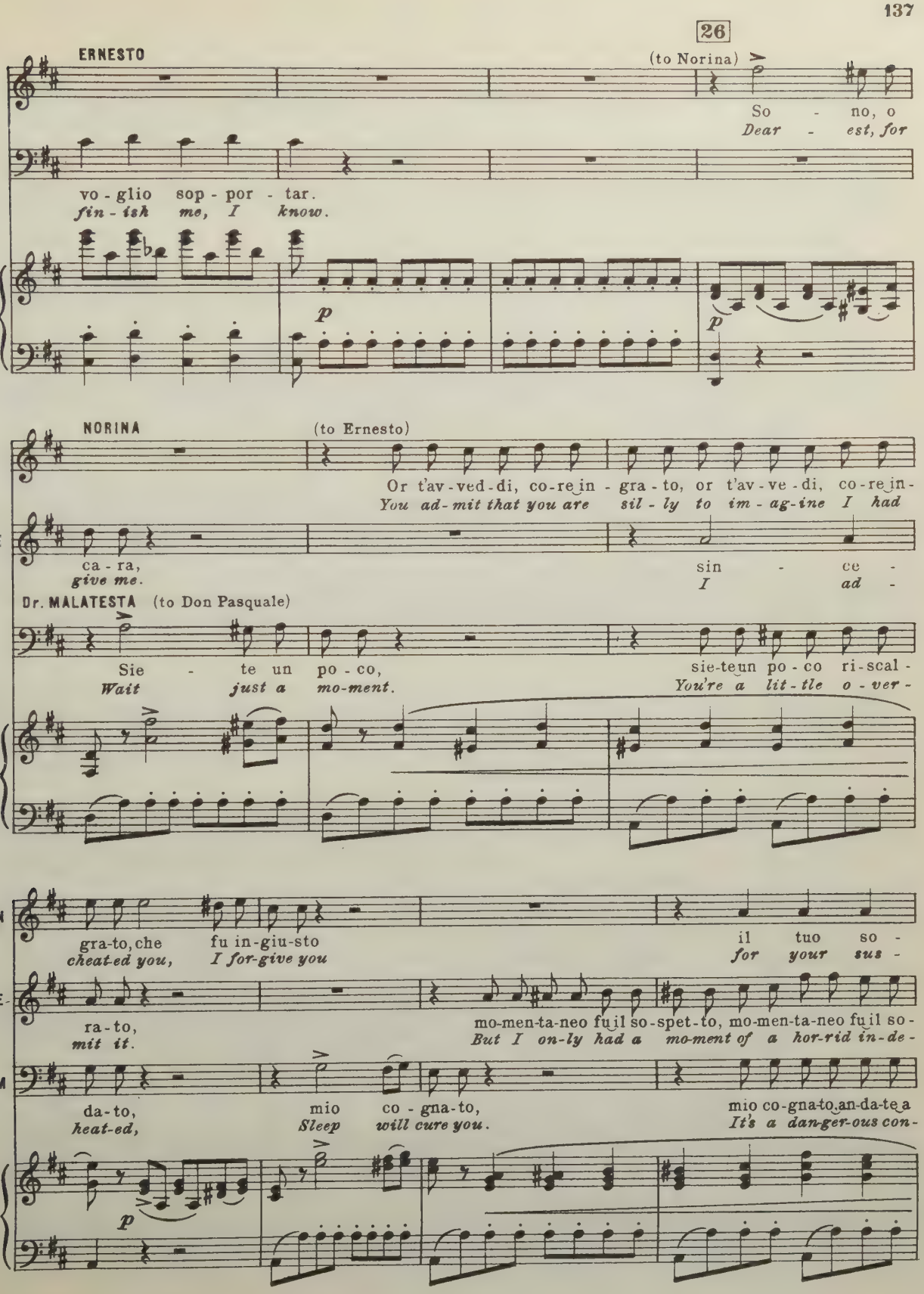

N
fa - te le co - se in re - go - la,
These things must all be at - tend - ed to,
non ci fac - ciam bur -
And mind you do them
E
giar.)
fight.)
M
giar.)
fight.)
P
di - co...
tell you...
sto qua - si per schiat - tar...
She fills my heart with fright...
f
24
Poco più allegro
(The major-domo exits with servants)
N
lar.
right.
Oh bel - la!
Who's pay - ing?
P
Chi pa - ga?
Who's pay - ing?
fp
fp
N
vo - i.
You are.
P
A dir - la qui fra
It's time for me to

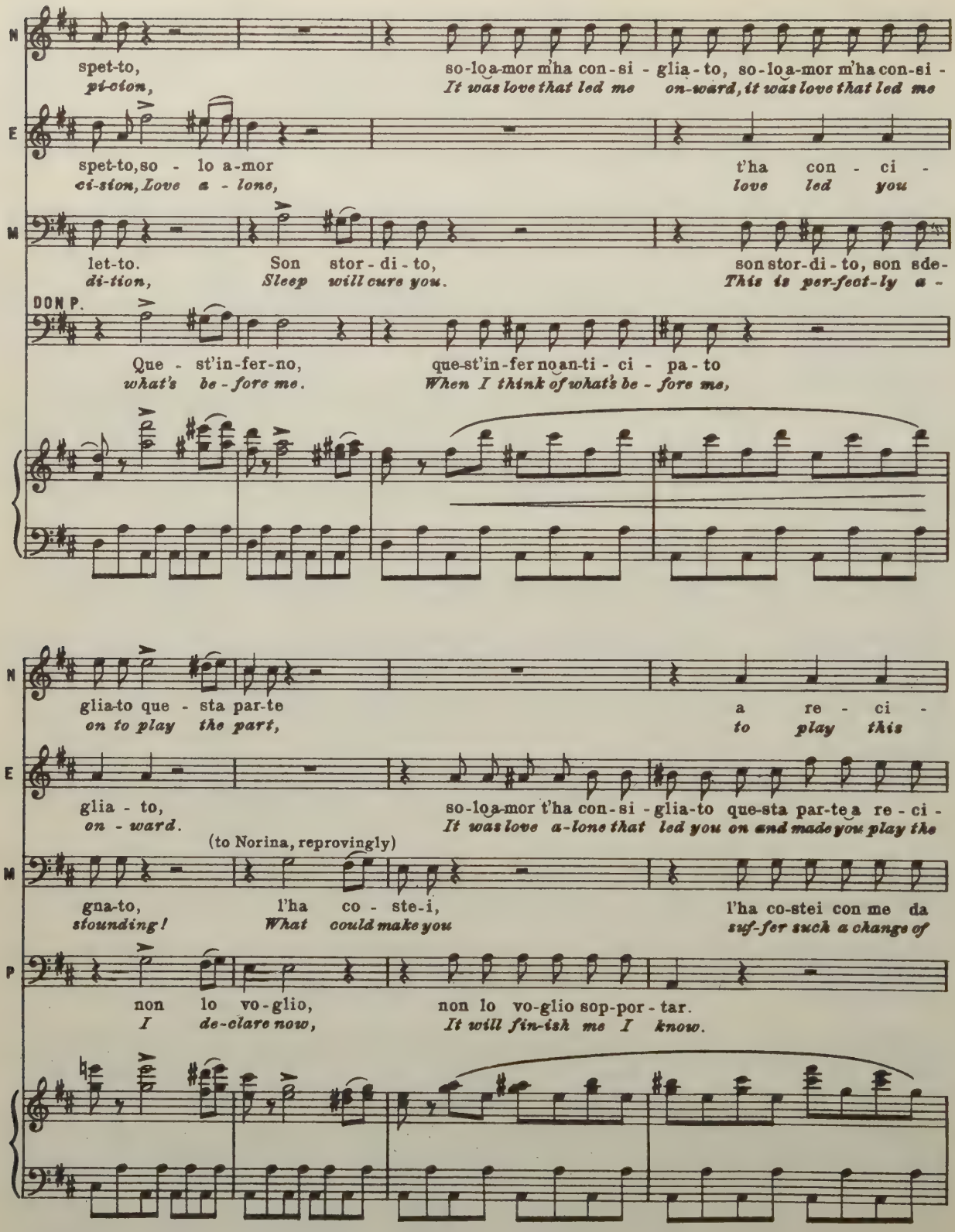

N
P
No?
No?
no - i,
warn you:
non pa - go mi - ca.
I pay for noth - ing.
fp
fp
(coldly)
Mi fa - te com - pas -
Do you re - call or
(angrily)
No!
No!
So - no non son pa - dro - ne?
Will you o - bey or won't you?
fp
string.
(forcefully)
(with mounting rage)
sio - ne.
don't you?
Pa - dro - ne ov 'io co - man - do?
I will do no o - bey - ing!
Or or vi
And what is
Dr. MALATESTA
(interrupting)
So - rel - la...
So - phro - nia.
accel.

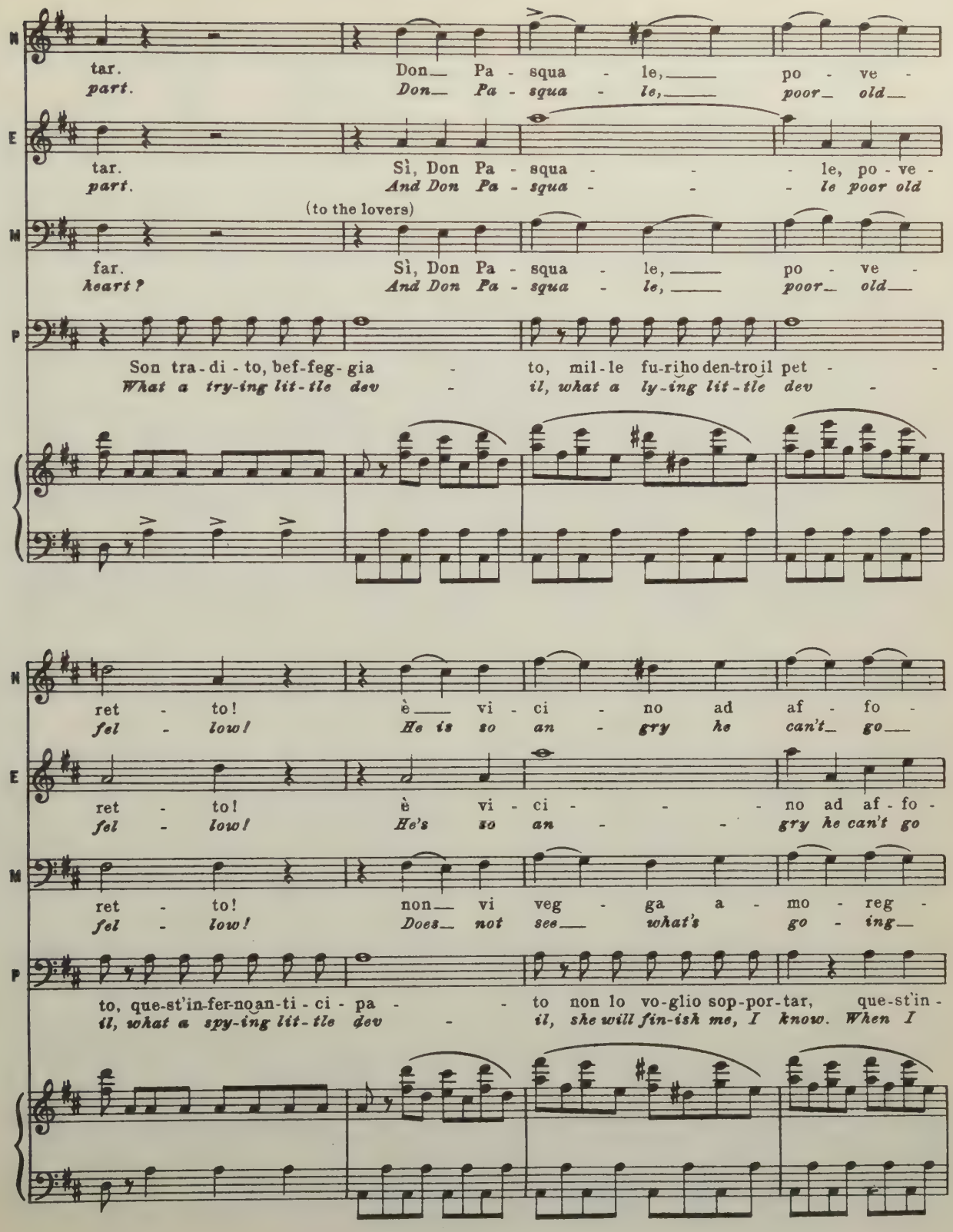

N
man - do... Sie-teun vil - la - no, un tan-ghe-ro, un paz-zo te-me-
ERNESTO more, sir, You are a bore, sir, In fact, my dear, you're just a stu-pid
(Be - ne!) me - glio!
Well now. Well now.
M
so-rel-la.
So-phro-nia.
(spitefully)
P
È ve - ro, v'ho spo - sa - ta...
It's true that we are mar-ried?
poco a poco e cresc.
poco f
f
N
ra - rio... sie - teun vil-
peas - ant. Oh, how you
f
E
Il cie - lo si ran
The sky is grow-ing
(to Don Pasquale, who is foaming with rage)
f
M
Per ca-ri-tà, co-gna-to. So - rel - la, so-
You must not be un-pleas-ant. So - phro - nia, So-
P
I - o? voi so-la sie-te paz-za!
Peas-ant? Oh no, you are the peas-ant!
f
f
f

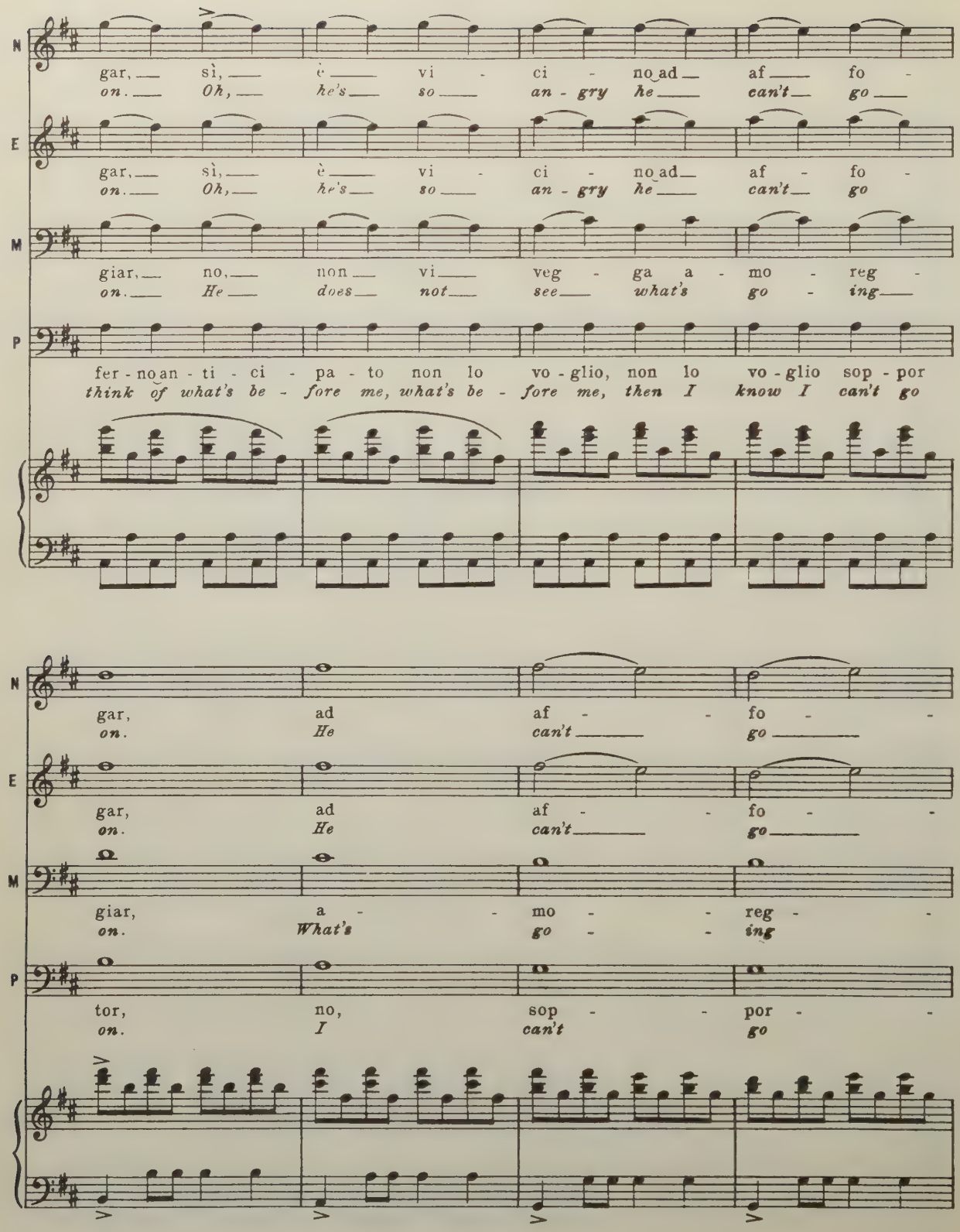

N
la - no, che pre - stoal-la ra - gio - ne ri-met-te-re sa-
bore me, but I know a way to cure you and bring you to your
E
nu - vo - la, co - min - ciaa lam-peg-giar, co-min-ciaa lam-peg-
storm - ier, the clouds are going to burst, the clouds are going to
M
rel - la... co - gna - to, co - gna-to, pru-den-za, pru -
phro - nia... Pa - squa - le, Pa-squa-le, be care-ful, be
P
io so-no qui il pa - dro-ne...
Will you o - bey or won't you?
prò, ri - met - te - re sa - prò, vil-la-no, vil - la - no.
knees! I know a cure for you, you mon-ster, you mon - ster!
giar, co-min-ciaa lam-peg-giar.)
burst, the clouds are going to burst.
den-za, pru - den-za, pru - den - za.
care-ful, be care-ful, be care - ful.
Io? io?
I? I?

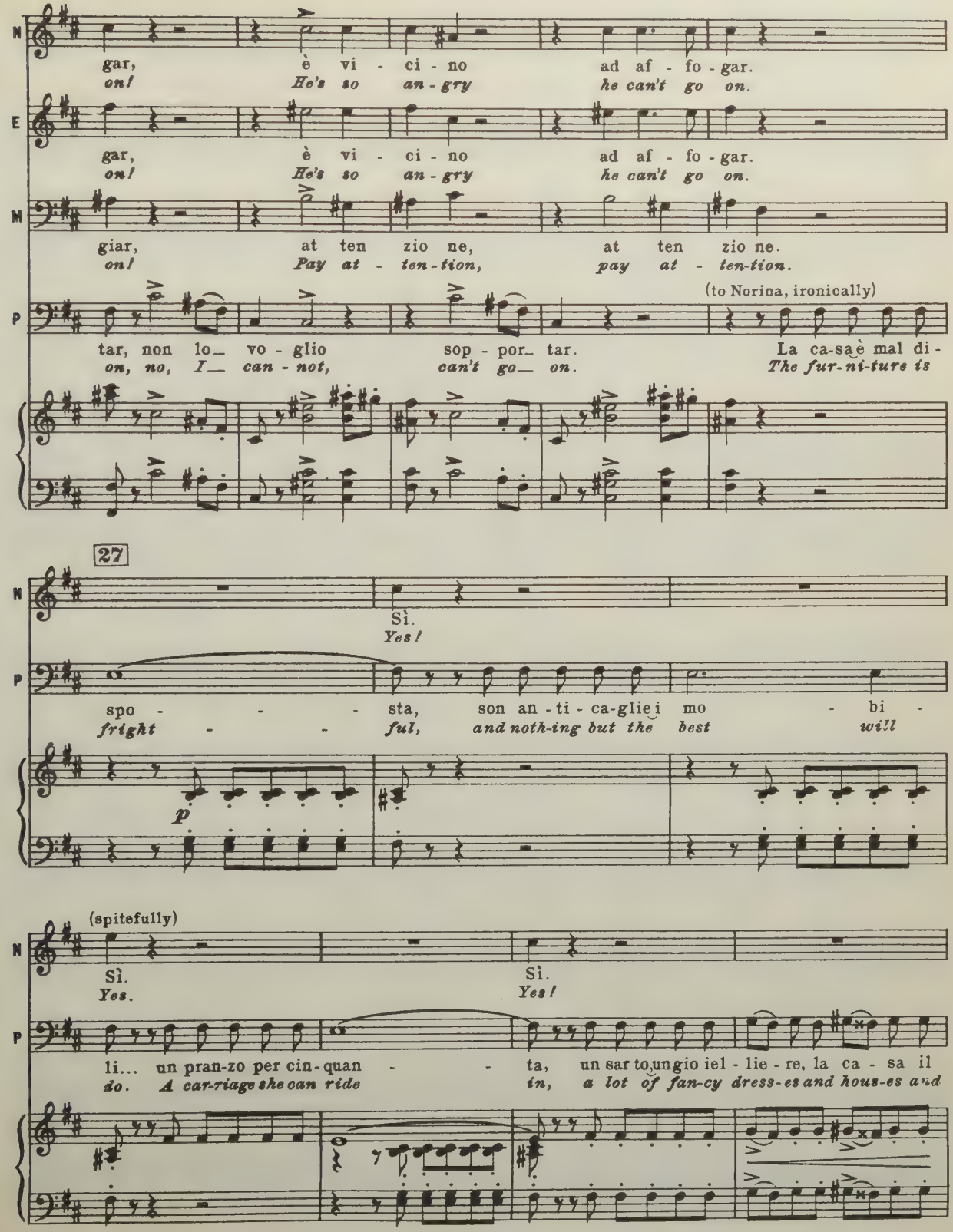

25
Vivace
(beside himself)
Son tra - di - to, son tra - di - to, son tra - di - to, bef-feg-gia-to, bef-feg-gia-to,
What a try-ing lit-tle ly-ing lit-tle spy-ing lit-tle dev-il of a wife!
mil - le fu-rie, mil-le fu-rie, mil-le fu-rie, mil-le fu-rie ho den-tro il
What a hor-ri-fy-ing ter-ri-fy-ing pet-ri-fy-ing sam-ple of a
pet - to,
life!
quest' in - fer-no an-ti - ci - pa -
When I think of what's be - fore
to non lo vo-glio sop-por-tar,
me, it will fin-ish me, I know
quest' in-fer-no an-ti - ci - pa -
When I think of what's be - fore
to non lo vo-glio sop-por - tar, no, non lo vo-glio sop-por - tar, no, non lo
me, it will fin-ish me I know, now, when I think of what's be - fore me, it will

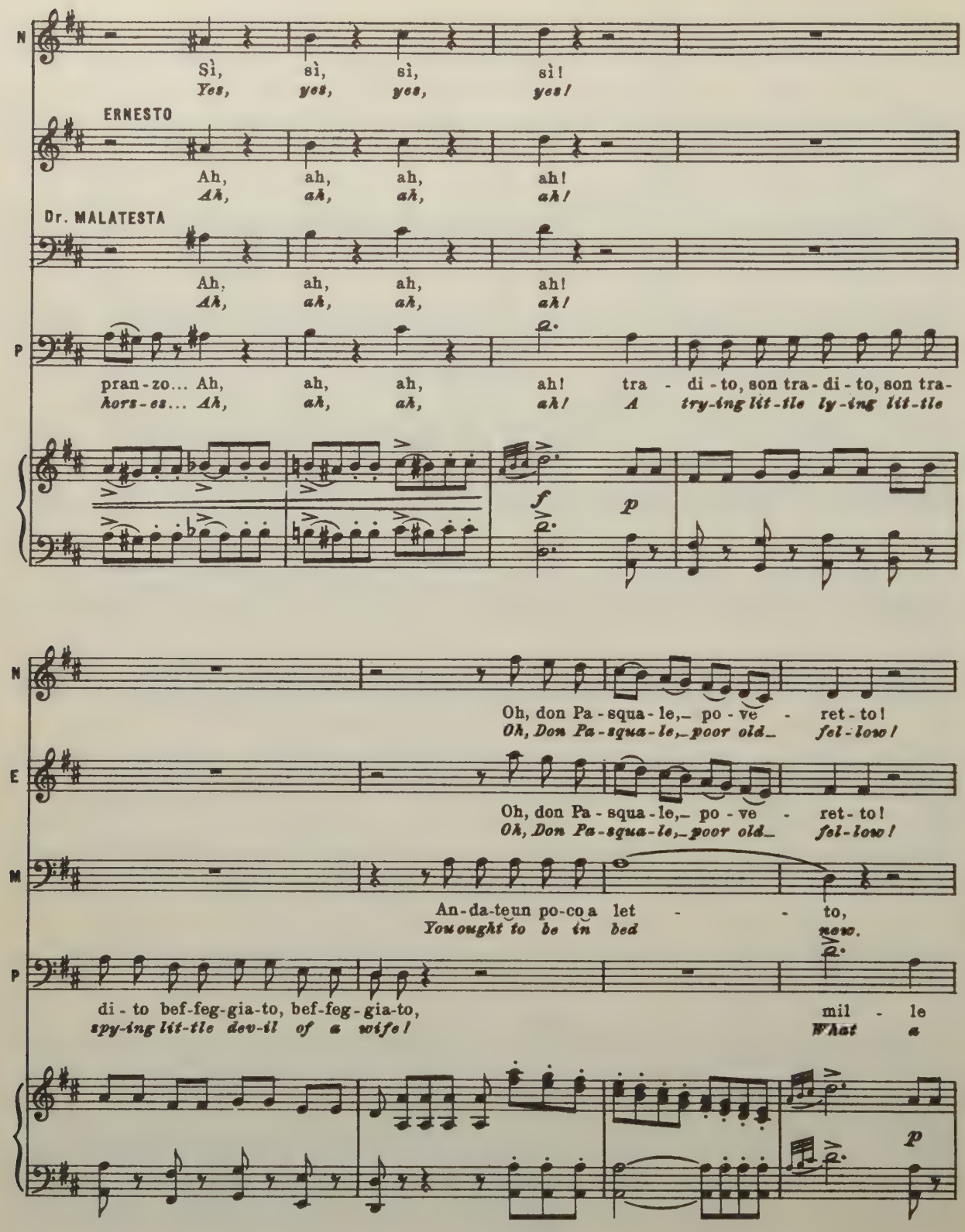

26
ERNESTO
(to Norina)
So - no, o
Dear - est, for
P
vo - glio sop - por - tar.
fin - ish me, I know.
p
p
NORINA
(to Ernesto)
Or t'av - ved - di, co - re in - gra - to, or t'av - ve - di, co - re in -
You ad - mit that you are sil - ly to im - ag - ine I had
E
ca - ra,
give me.
sin - ce -
I ad -
Dr. MALATESTA (to Don Pasquale)
Sie - te un po - co,
Wait just a mo - ment.
sie - te un po - co ri - scal -
You're a lit - tle o - ver -
N
gra - to, che fu in - giu - sto
cheat - ed you, I for - give you
il tuo so -
for your sus -
E
ra - to,
mit it.
mo - men - ta - neo fu il so - spet - to, mo - men - ta - neo fu il so -
But I on - ly had a mo - ment of a hor - rid in - de -
M
da - to,
heat - ed,
mio co - gna - to,
Sleep will cure you.
mio co - gna - to an - da - te a
It's a dan - ger - ous con -
p

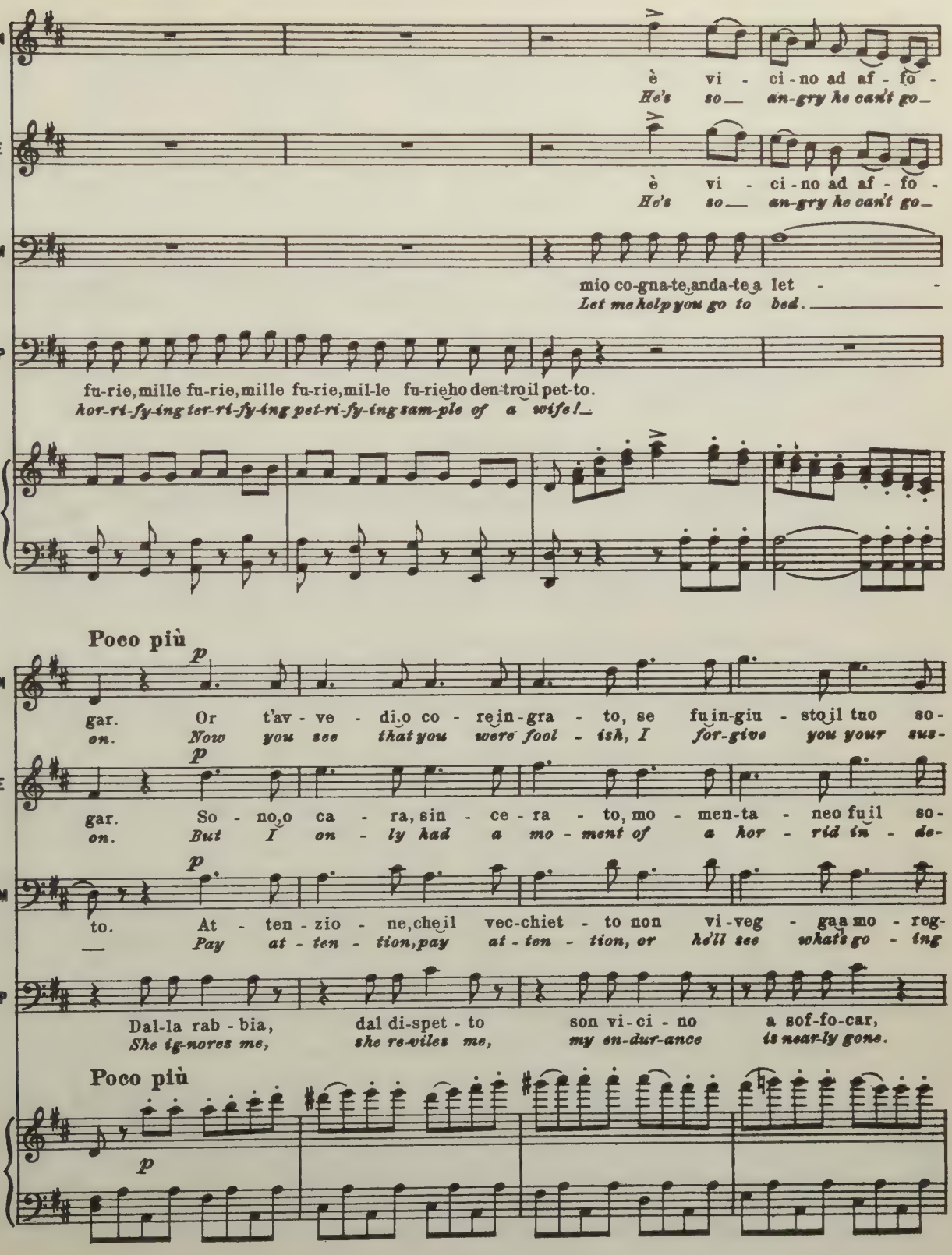

N
spet-to,
pi-cion,
so-lo a-mor m'ha con-si - glia - to, so-lo a-mor m'ha con-si -
It was love that led me on-ward, it was love that led me
E
spet-to, so - lo a-mor
ci-sion, Love a - lone,
t'ha con - ci -
love led you
M
let-to.
di-tion,
Son stor - di - to,
Sleep will cure you.
son stor-di - to, son sde-
This is per-fect-ly a -
DON P.
Que - st'in-fer-no,
what's be - fore me.
que-st'in-fer no an-ti - ci - pa - to
When I think of what's be - fore me,
N
glia-to que - sta par-te
on to play the part,
a re - ci -
to play this
E
glia - to,
on - ward.
so-lo a-mor t'ha con-si - glia-to que-sta par-te a re - ci -
It was love a-lone that led you on and made you play the
(to Norina, reprovingly)
M
gna-to,
stounding!
l'ha co - ste-i,
What could make you
l'ha co-stei con me da
suf-fer such a change of
P
non lo vo-glio,
I de-clare now,
non lo vo-glio sop-por - tar.
It will fin-ish me I know.

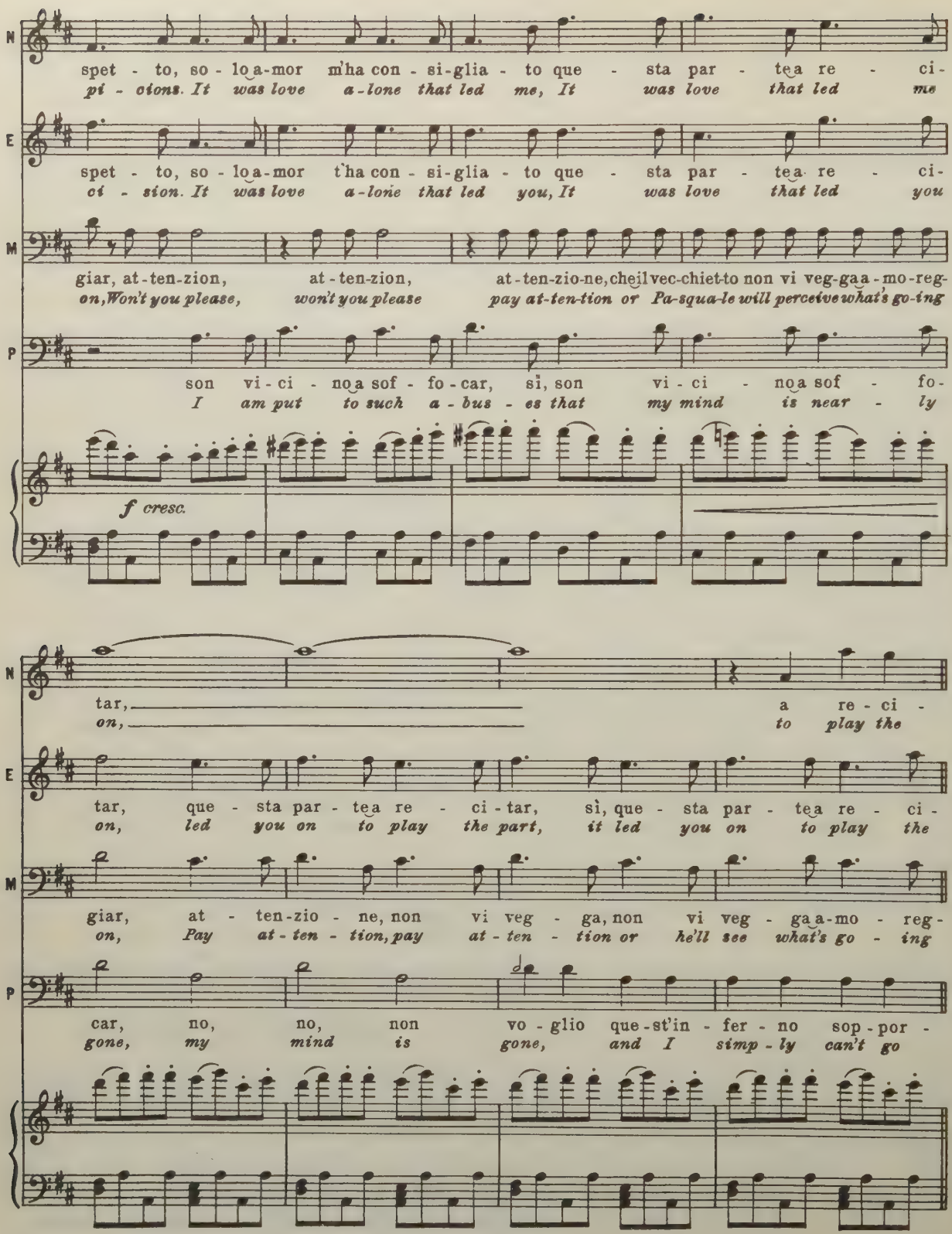

N
tar. Don Pa - squa - le, po - ve -
part. Don Pa - squa - le, poor old
E
tar. Sì, Don Pa - squa - le, po - ve -
part. And Don Pa - squa - le poor old
(to the lovers)
M
far. Sì, Don Pa - squa - le, po - ve -
heart? And Don Pa - squa - le, poor old
P
Son tra - di - to, bef - feg - gia - to, mil - le fu - rio den - tro il pet -
What a try-ing lit-tle dev - il, what a ly-ing lit-tle dev -
N
ret - to! è vi - ci - no ad af - fo -
fel - low! He is so an - gry he can't go
E
ret - to! è vi - ci - no ad af - fo -
fel - low! He's so an - gry he can't go
M
ret - to! non vi veg - ga a - mo - reg -
fel - low! Does not see what's go - ing
P
to, que-st'in-fer-no an-ti - ci - pa - to non lo vo-glio sop-por-tar, que-st'in -
il, what a spy-ing lit-tle dev - il, she will fin-ish me, I know. When I


N
gar, sì, è vi - ci - no ad af fo -
on. Oh, he's so an - gry he can't go
E
gar, sì, è vi - ci - no ad af - fo -
on. Oh, he's so an - gry he can't go
M
giar, no, non vi veg - ga a - mo - reg -
on. He does not see what's go - ing
P
fer - no an - ti - ci - pa - to non lo vo - glio, non lo vo - glio sop - por
think of what's be - fore me, what's be - fore me, then I know I can't go
N
gar, ad af - - fo - -
on. He can't go
E
gar, ad af - - fo - -
on. He can't go
M
giar, a - - mo - - reg - -
on. What's go - - ing
P
tor, no, sop - - por - -
on. I can't go

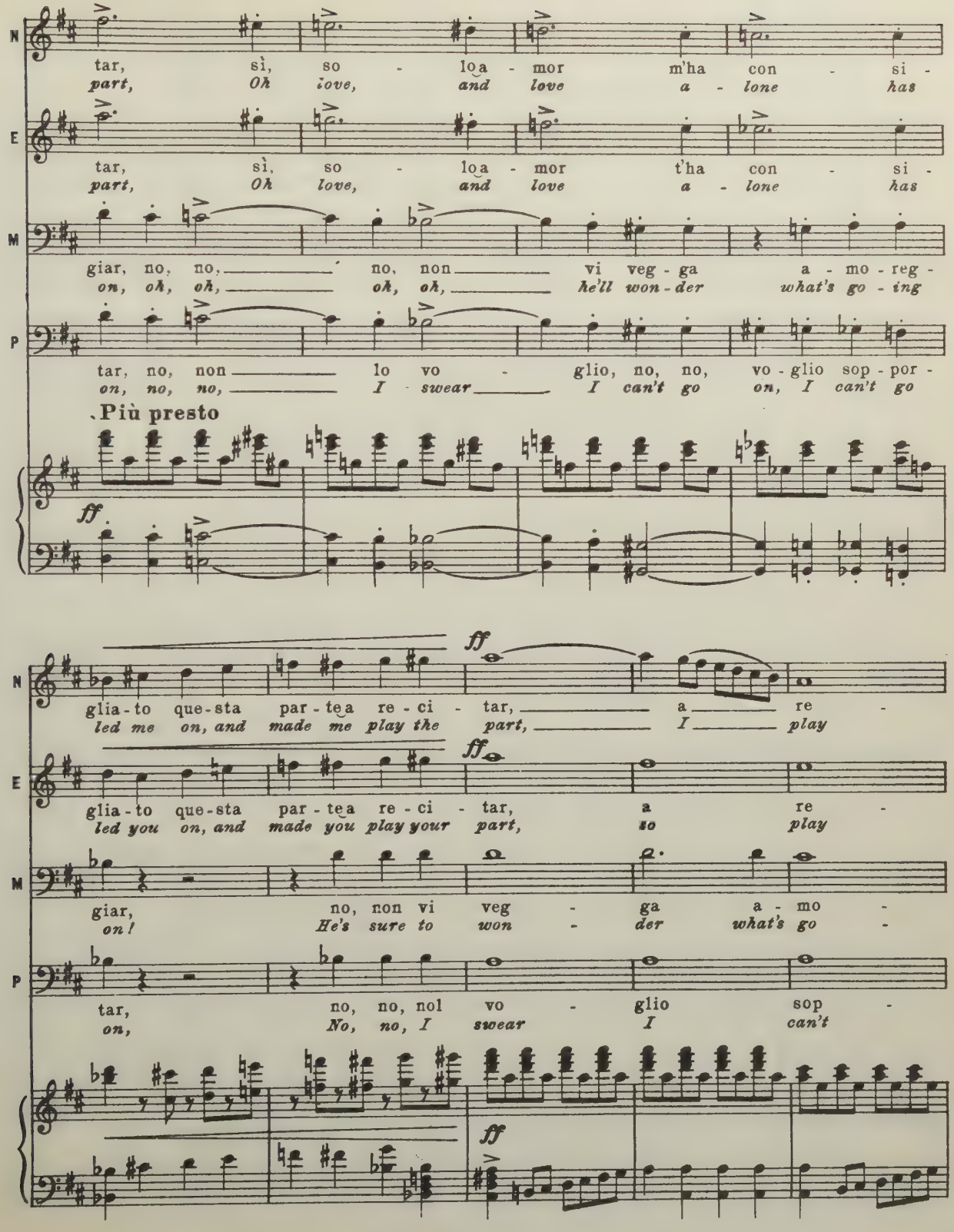

N
gar, è vi - ci - no ad af - fo - gar.
on! He's so an - gry he can't go on.
E
gar, è vi - ci - no ad af - fo - gar.
on! He's so an - gry he can't go on.
M
giar, at ten zio ne, at ten zio ne.
on! Pay at - ten - tion, pay at - ten - tion.
P
(to Norina, ironically)
tar, non lo_ vo - glio sop - por_ tar. La ca-sa è mal di -
on, no, I_ can - not, can't go_ on. The fur-ni-ture is
27
N
Sì.
Yes!
P
spo - - - sta, son an - ti - ca-glie i mo - bi -
fright - - ful, and noth-ing but the best will
p
(spitefully)
N
Sì.
Yes.
Sì.
Yes!
P
li... un pran-zo per cin-quan - - ta, un sar to un gio iel - lie - re, la ca - sa il
do. A car-riage she can ride in, a lot of fan-cy dress-es and hous-es and

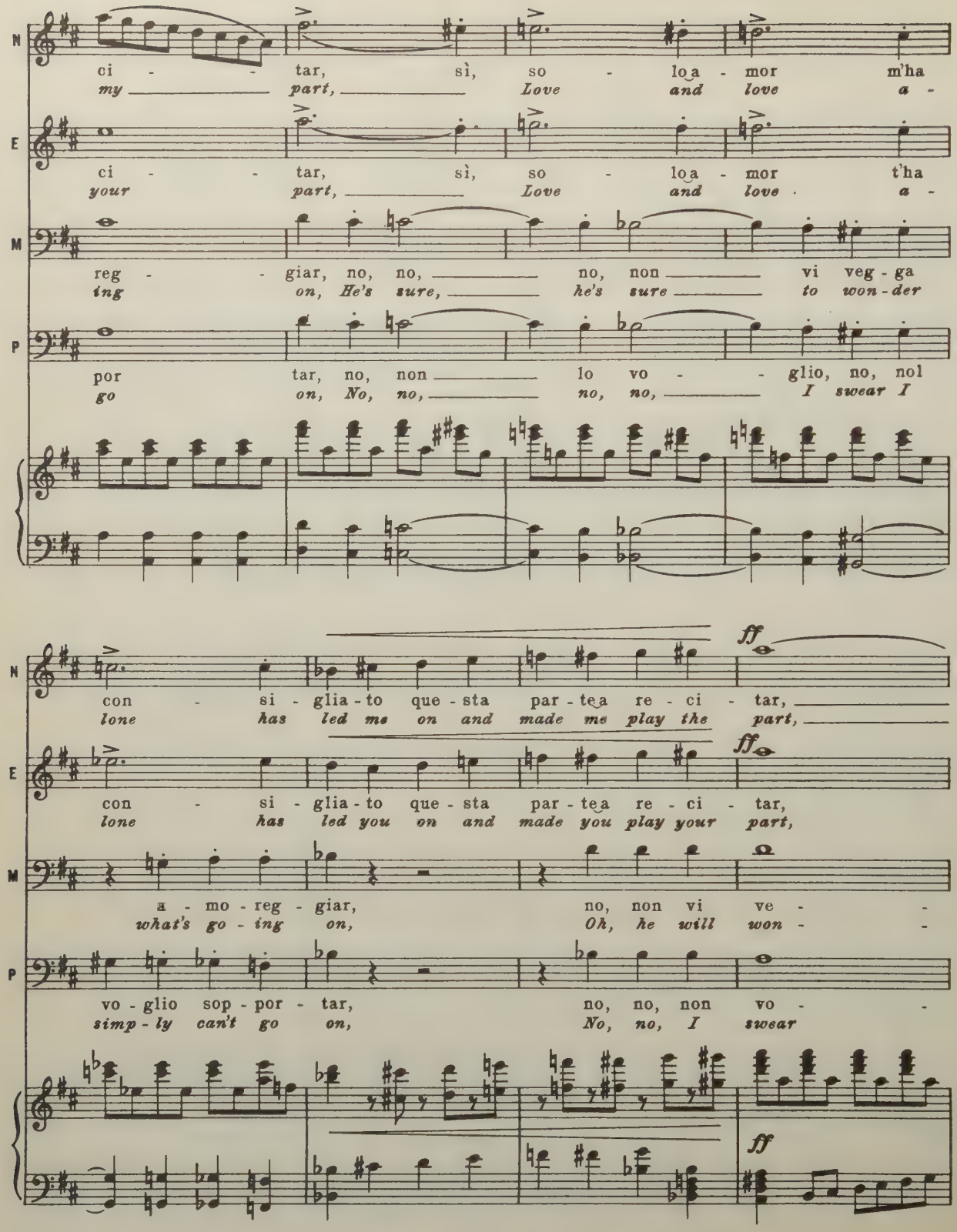

N
Sì, sì, sì, sì!
Yes, yes, yes, yes!
ERNESTO
Ah, ah, ah, ah!
Ah, ah, ah, ah!
Dr. MALATESTA
Ah, ah, ah, ah!
Ah, ah, ah, ah!
P
pran-zo... Ah, ah, ah, ah! tra - di-to, son tra-di-to, son tra-
hors-es... Ah, ah, ah, ah! A try-ing lit-tle ly-ing lit-tle
f
p
N
Oh, don Pa-squa-le,_ po-ve - ret-to!
Oh, Don Pa-squa-le,_ poor old_ fel-low!
E
Oh, don Pa-squa-le,_ po-ve - ret-to!
Oh, Don Pa-squa-le,_ poor old_ fel-low!
M
An-da-teun po-co a let - - to,
You ought to be in bed now.
P
di-to bef-feg-gia-to, bef-feg-gia-to, mil - le
spy-ing lit-tle dev-il of a wife! What a
p

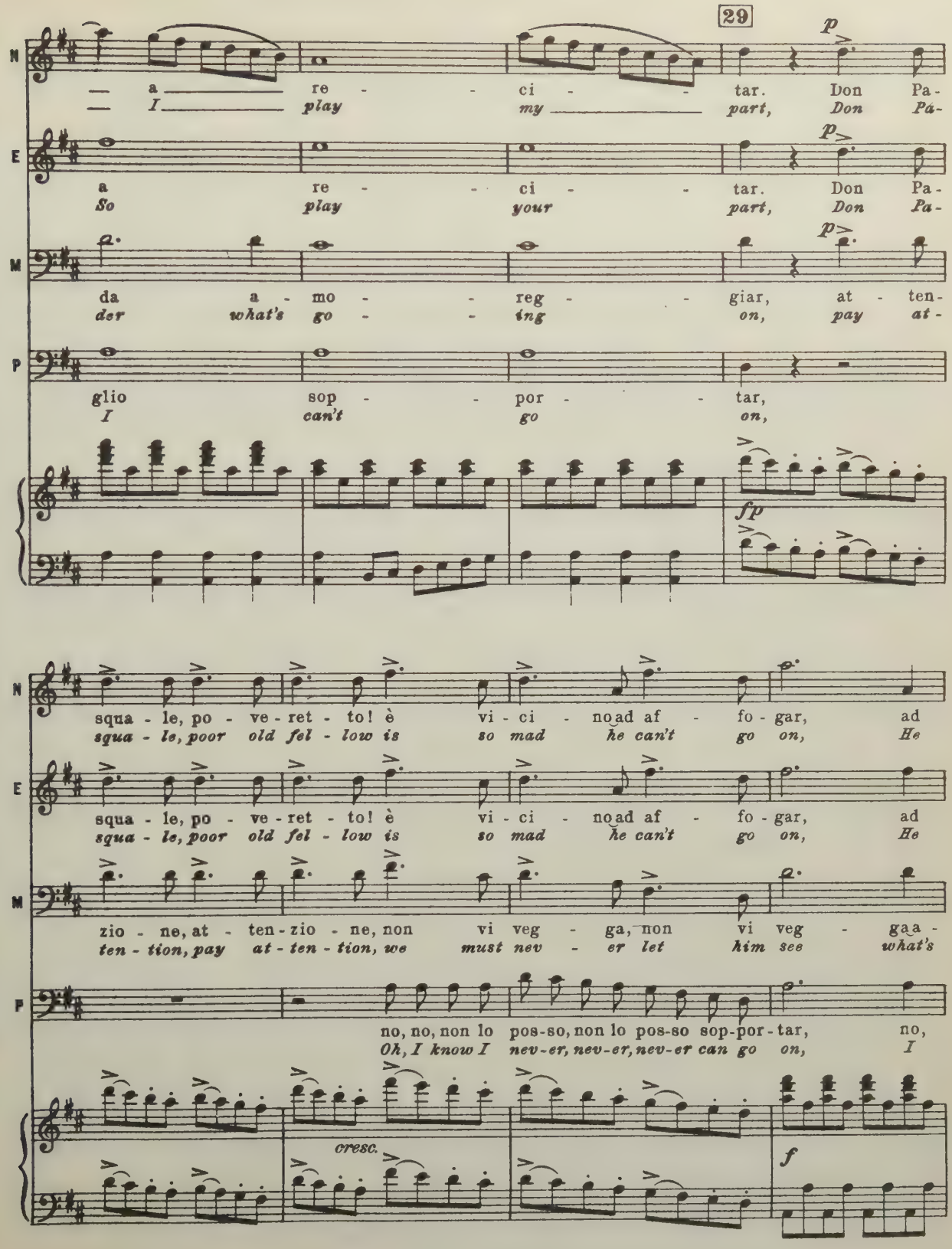

N
è vi - ci - no ad af - fo -
He's so an-gry he can't go
E
è vi - ci - no ad af - fo -
He's so an-gry he can't go
M
mio co-gna-te anda-te a let -
Let me help you go to bed.
P
fu-rie, mille fu-rie, mille fu-rie, mil-le fu-rie ho den-tro il pet-to.
hor-ri-fy-ing ter-ri-fy-ing pet-ri-fy-ing sam-ple of a wife!
Poco più
p
N
gar. Or t'av - ve - di o co - re in-gra - to, se fu in-giu - sto il tuo so-
on. Now you see that you were fool - ish, I for-give you your sus-
E
gar. So - no o ca - ra, sin - ce - ra - to, mo - men-ta - neo fu il so-
on. But I on - ly had a mo - ment of a hor - rid in - de-
M
to. At - ten - zio - ne, che il vec-chiet - to non vi-veg - ga a mo - reg-
Pay at - ten - tion, pay at - ten - tion, or he'll see what's go - ing
P
Dal-la rab - bia, dal di-spet - to son vi-ci - no a sof-fo-car,
She ig-nores me, she re-viles me, my en-dur-ance is near-ly gone.
Poco più
p

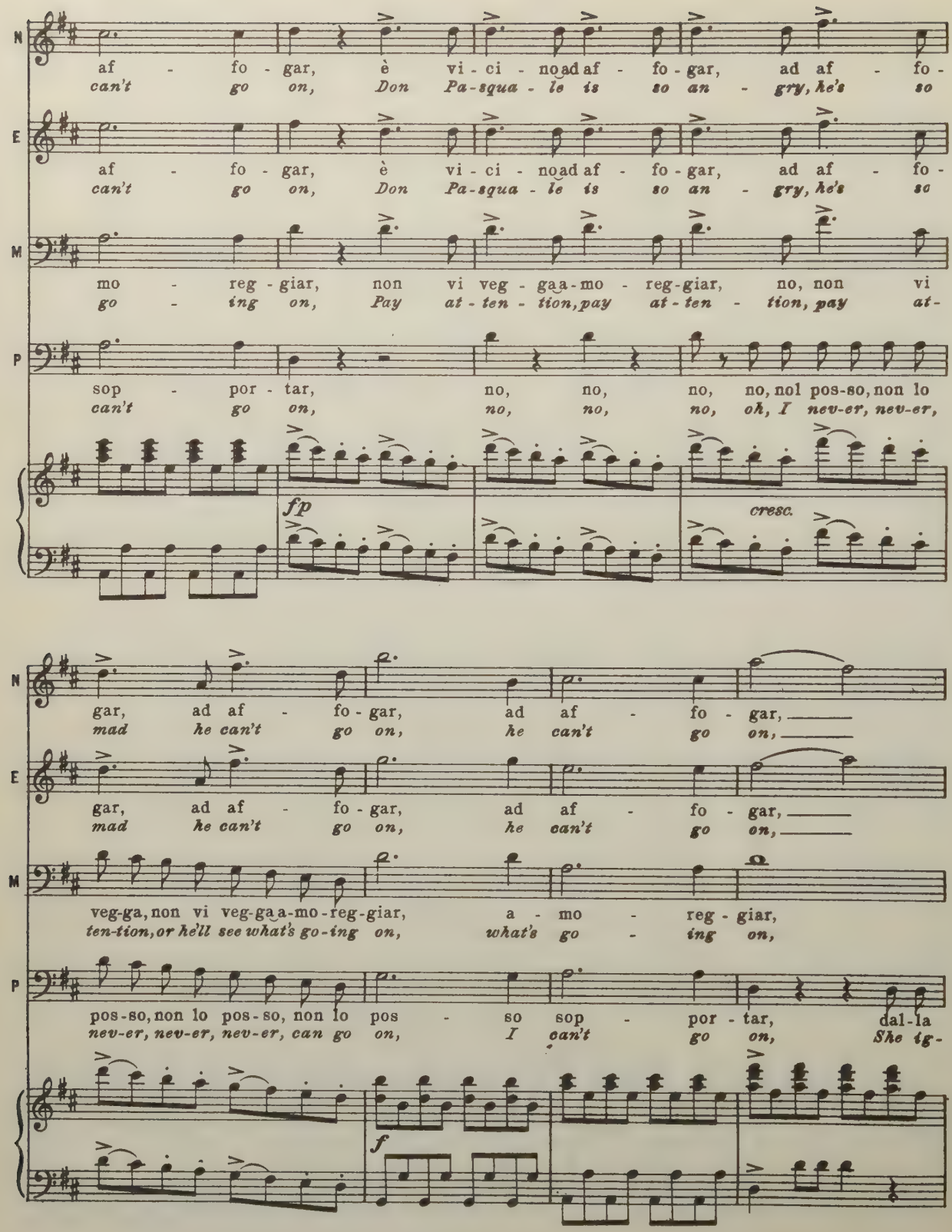

N
spet - to, so - lo a-mor m'ha con - si-glia - to que - sta par - te a re - ci-
pi - cions. It was love a-lone that led me, It was love that led me
E
spet - to, so - lo a-mor t'ha con - si-glia - to que - sta par - te a re - ci-
ci - sion. It was love a-lone that led you, It was love that led you
M
giar, at-ten-zion, at-ten-zion, at-ten-zio-ne, che il vec-chiet-to non vi veg-ga a-mo-reg-
on, Won't you please, won't you please pay at-ten-tion or Pa-squa-le will perceive what's go-ing
P
son vi - ci - no a sof - fo - car, sì, son vi - ci - no a sof - fo-
I am put to such a - bus - es that my mind is near - ly
f cresc.
N
tar, a re - ci -
on, to play the
E
tar, que - sta par - te a re - ci - tar, sì, que - sta par - te a re - ci -
on, led you on to play the part, it led you on to play the
M
giar, at - ten-zio - ne, non vi veg - ga, non vi veg - ga a-mo - reg -
on, Pay at - ten - tion, pay at - ten - tion or he'll see what's go - ing
P
car, no, no, non vo - glio que-st'in - fer - no sop - por -
gone, my mind is gone, and I simp - ly can't go

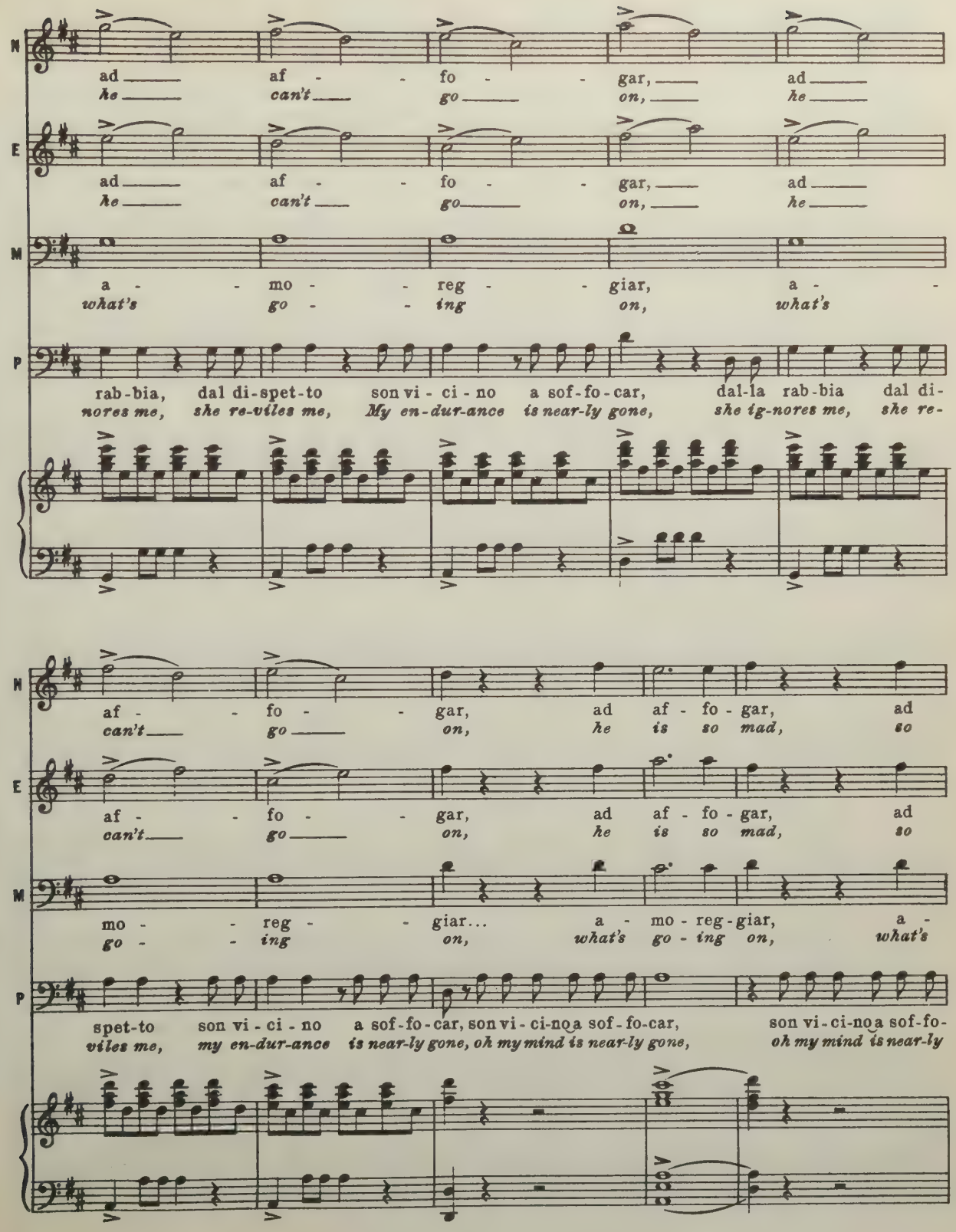
28 **Più presto**

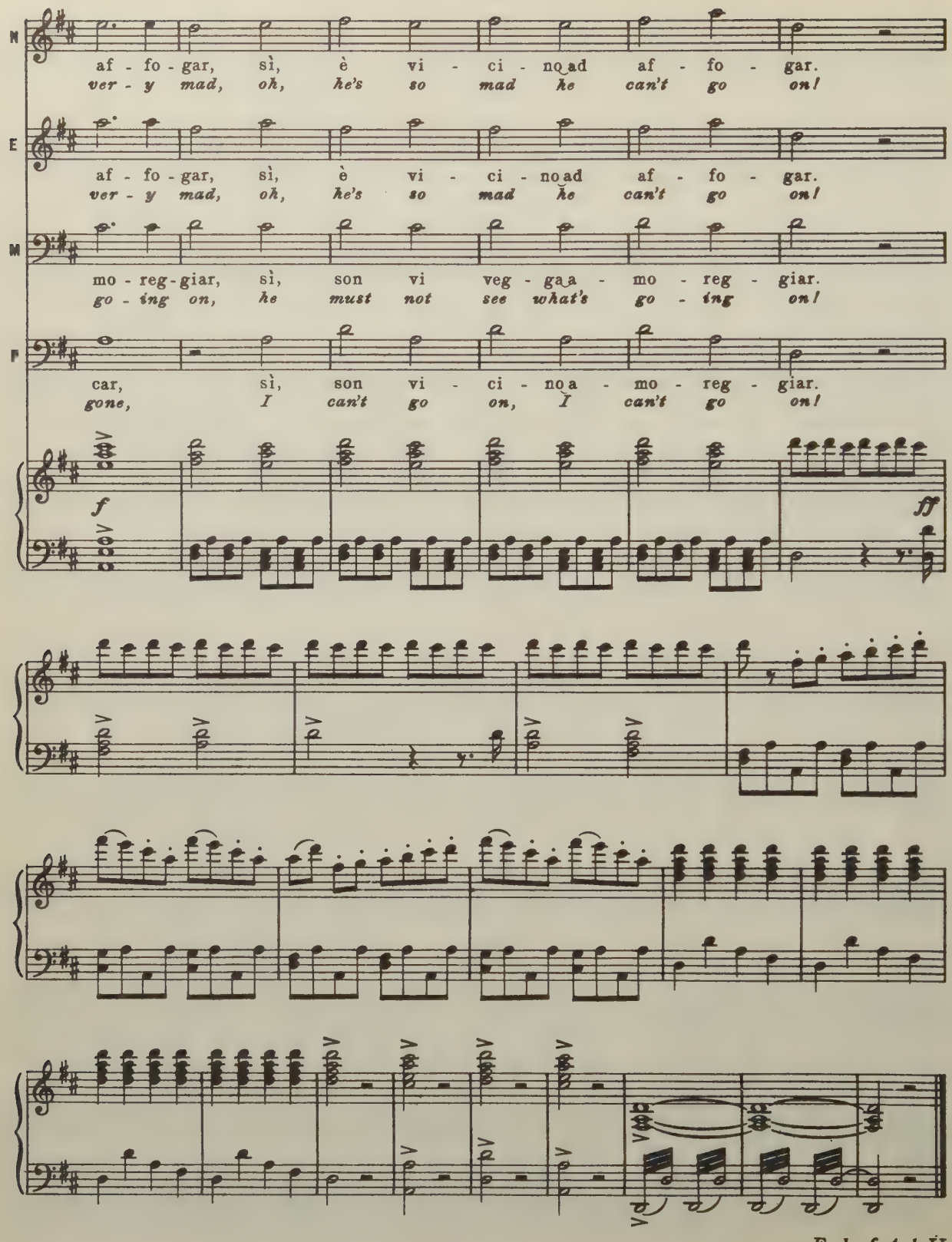

N
tar, sì, so - lo a - mor m'ha con - si -
part, Oh love, and love a - lone has
E
tar, sì, so - lo a - mor t'ha con - si -
part, Oh love, and love a - lone has
M
giar, no, no, no, non vi veg - ga a - mo - reg -
on, oh, oh, oh, oh, he'll won - der what's go - ing
P
tar, no, non lo vo - glio, no, no, vo - glio sop - por -
on, no, no, I swear I can't go on, I can't go
Più presto
ff
N
glia - to que - sta par - te a re - ci - tar, a re -
led me on, and made me play the part, I play
ff
E
glia - to que - sta par - te a re - ci - tar, a re -
led you on, and made you play your part, so play
M
giar, no, non vi veg - ga a - mo -
on! He's sure to won - der what's go -
P
tar, no, no, no! vo - glio sop -
on, No, no, I swear I can't
ff


N
ci - tar, sì, so - lo a - mor m'ha
my part, Love and love a -
E
ci - tar, sì, so - lo a - mor t'ha
your part, Love and love a -
M
reg - giar, no, no, no, non vi veg - ga
ing on, He's sure, he's sure to won - der
P
por tar, no, non lo vo - glio, no, no!
go on, No, no, no, I swear I
N
con si - glia - to que - sta par - te a re - ci - tar,
lone has led me on and made me play the part,
E
con si - glia - to que - sta par - te a re - ci - tar,
lone has led you on and made you play your part,
M
a - mo - reg - giar, no, non vi ve -
what's go - ing on, Oh, he will won -
P
vo - glio sop - por - tar, no, no, non vo -
simp - ly can't go on, No, no, I swear
ff
ff
ff
ff


29
p
— a re - ci - tar. Don Pa-
— I play my part, Don Pa-
a re - ci - tar. Don Pa-
So play your part, Don Pa-
da a - mo - reg - giar, at - ten-
der what's go - ing on, pay at-
glio sop - por - tar,
I can't go on,
fp
squa - le, po - ve - ret - to! è vi - ci - no ad af - fo - gar, ad
squa - le, poor old fel - low is so mad he can't go on, He
squa - le, po - ve - ret - to! è vi - ci - no ad af - fo - gar, ad
squa - le, poor old fel - low is so mad he can't go on, He
zio - ne, at - ten - zio - ne, non vi veg - ga, non vi veg - gaa -
ten - tion, pay at - ten - tion, we must nev - er let him see what's
no, no, non lo pos-so, non lo pos-so sop-por-tar, no,
Oh, I know I nev-er, nev-er, nev-er can go on, I
cresc.
f


N
af - fo - gar, è vi - ci - no ad af - fo - gar, ad af - fo -
can't go on, Don Pa-squa - le is so an - gry, he's so
E
af - fo - gar, è vi - ci - no ad af - fo - gar, ad af - fo -
can't go on, Don Pa-squa - le is so an - gry, he's so
M
mo - reg - giar, non vi veg - ga a - mo - reg - giar, no, non vi
go - ing on, Pay at - ten - tion, pay at - ten - tion, pay at -
P
sop - por - tar, no, no, no, no, no! pos-so, non lo
can't go on, no, no, no, oh, I nev-er, nev-er,
fp
cresc.
gar, ad af - fo - gar, ad af - fo - gar,
mad he can't go on, he can't go on,
gar, ad af - fo - gar, ad af - fo - gar,
mad he can't go on, he can't go on,
veg-ga, non vi veg-ga a-mo-reg-giar, a - mo - reg - giar,
ten-tion, or he'll see what's go-ing on, what's go - ing on,
pos-so, non lo pos-so, non lo pos - so sop - por - tar, dal-la
nev-er, nev-er, nev-er, can go on, I can't go on, She ig-
f


N
ad af - fo - gar, ad
he can't go on, he
E
ad af - fo - gar, ad
he can't go on, he
M
a - mo - reg - giar, a -
what's go - ing on, what's
P
rab-bia, dal di-spet-to son vi - ci - no a sof-fo-car, dal-la rab-bia dal di-
nores me, she re-viles me, My en-dur-ance is near-ly gone, she ig-nores me, she re-
N
af - fo - gar, ad af - fo - gar, ad
can't go on, he is so mad, so
E
af - fo - gar, ad af - fo - gar, ad
can't go on, he is so mad, so
M
mo - reg - giar... a - mo - reg - giar, a -
go - ing on, what's go - ing on, what's
P
spet-to son vi - ci - no a sof-fo-car, son vi - ci-no a sof - fo-car, son vi - ci-no a sof-fo-
viles me, my en-dur-ance is near-ly gone, oh my mind is near-ly gone, oh my mind is near-ly

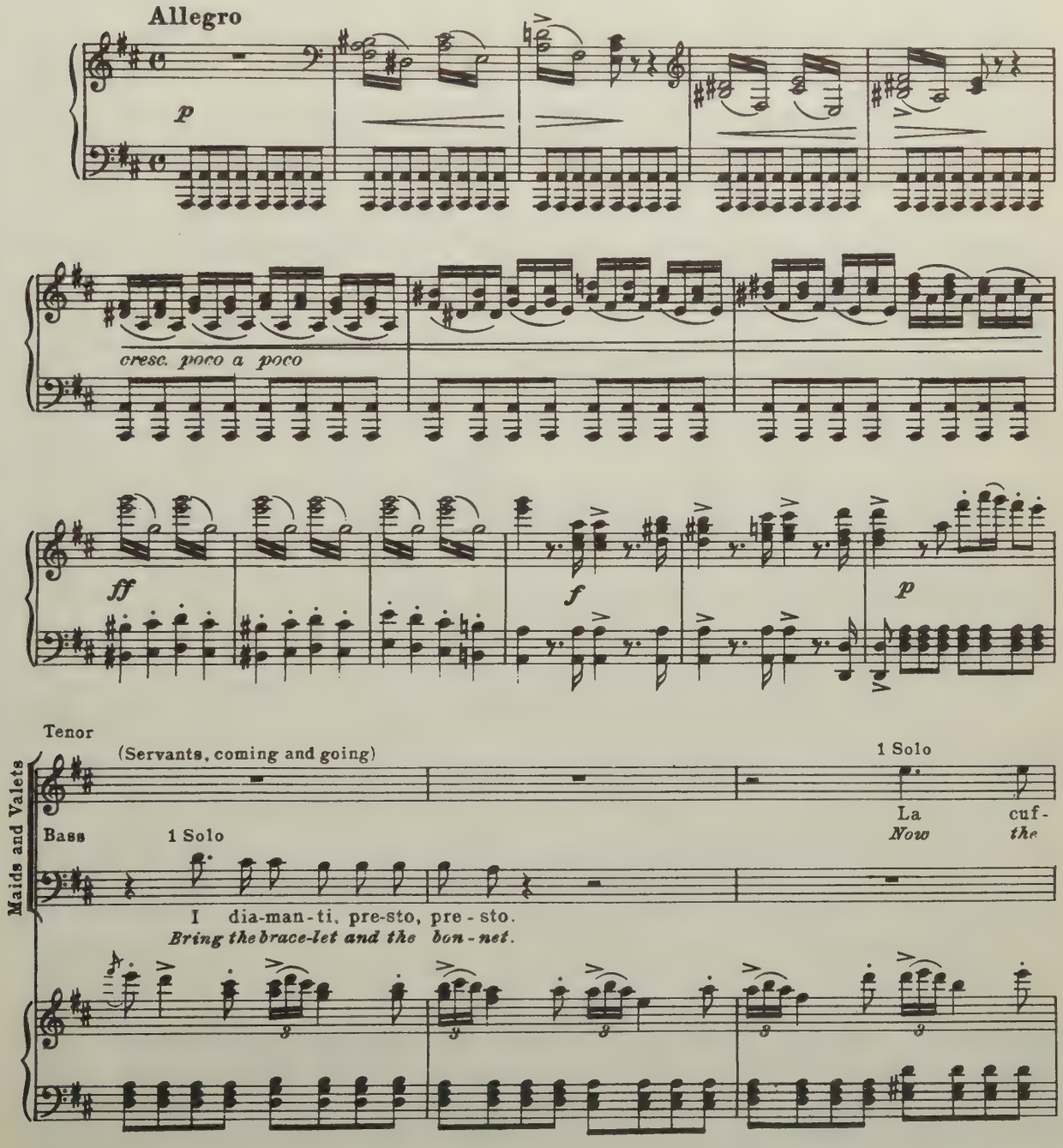

N
af - fo - gar, sì, è vi - ci - no ad af - fo - gar.
ver - y mad, oh, he's so mad he can't go on!
E
af - fo - gar, sì, è vi - ci - no ad af - fo - gar.
ver - y mad, oh, he's so mad he can't go on!
M
mo - reg - giar, sì, son vi veg - ga a - mo - reg - giar.
go - ing on, he must not see what's go - ing on!
F
car, sì, son vi - ci - no a - mo - reg - giar.
gone, I can't go on, I can't go on!
f
fff

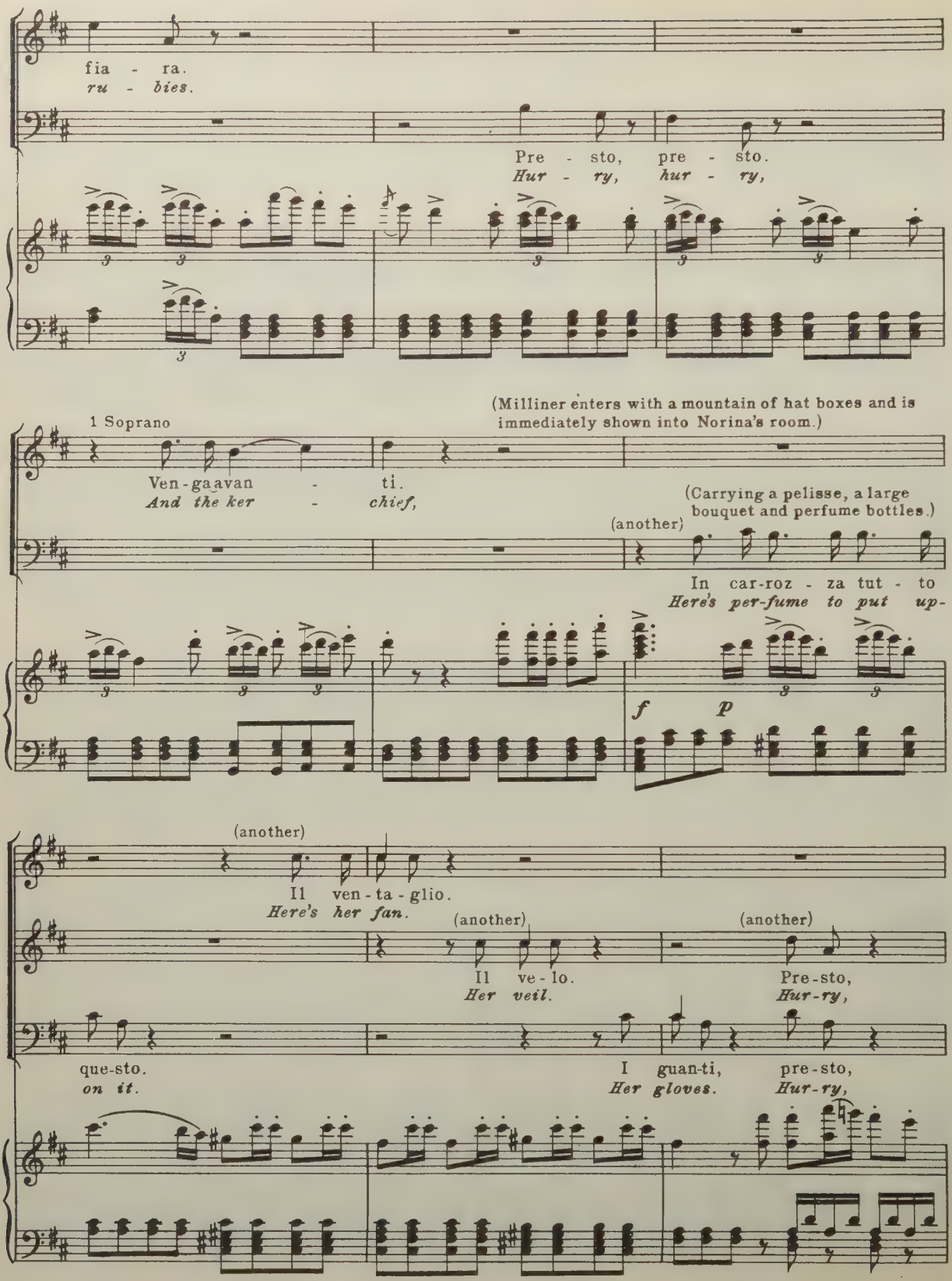
End of Act II

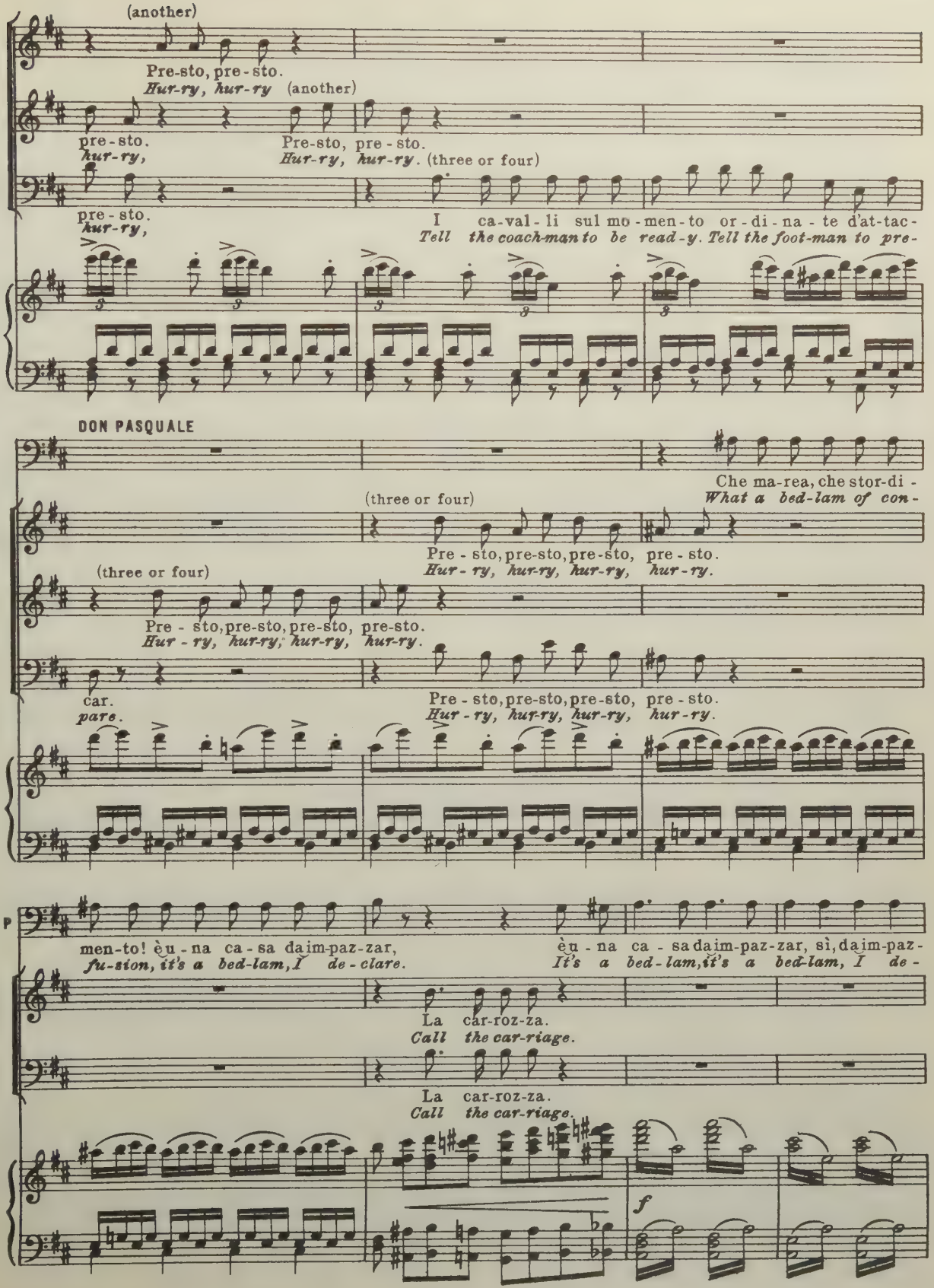
Act III

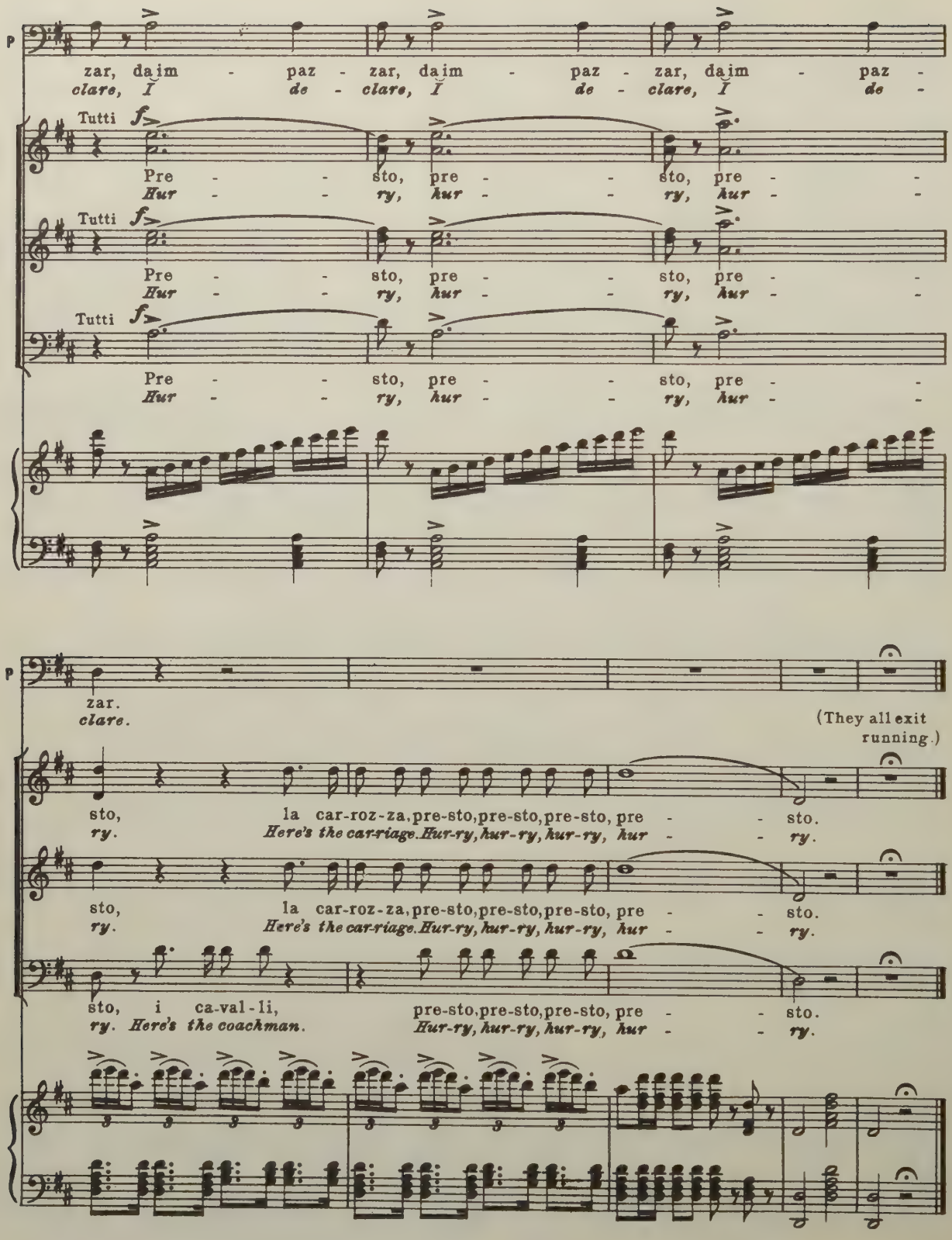
No. 8 Introductory Chorus

SCENE I— The same room in Don Pasquale's house. Articles of feminine apparel are scattered on tables, chairs and the floor. Don Pasquale, in a state of consternation, sits before a secretary on which are piled bills and invoices. Several servants are waiting. A hairdresser comes out of Norina's room and exits.

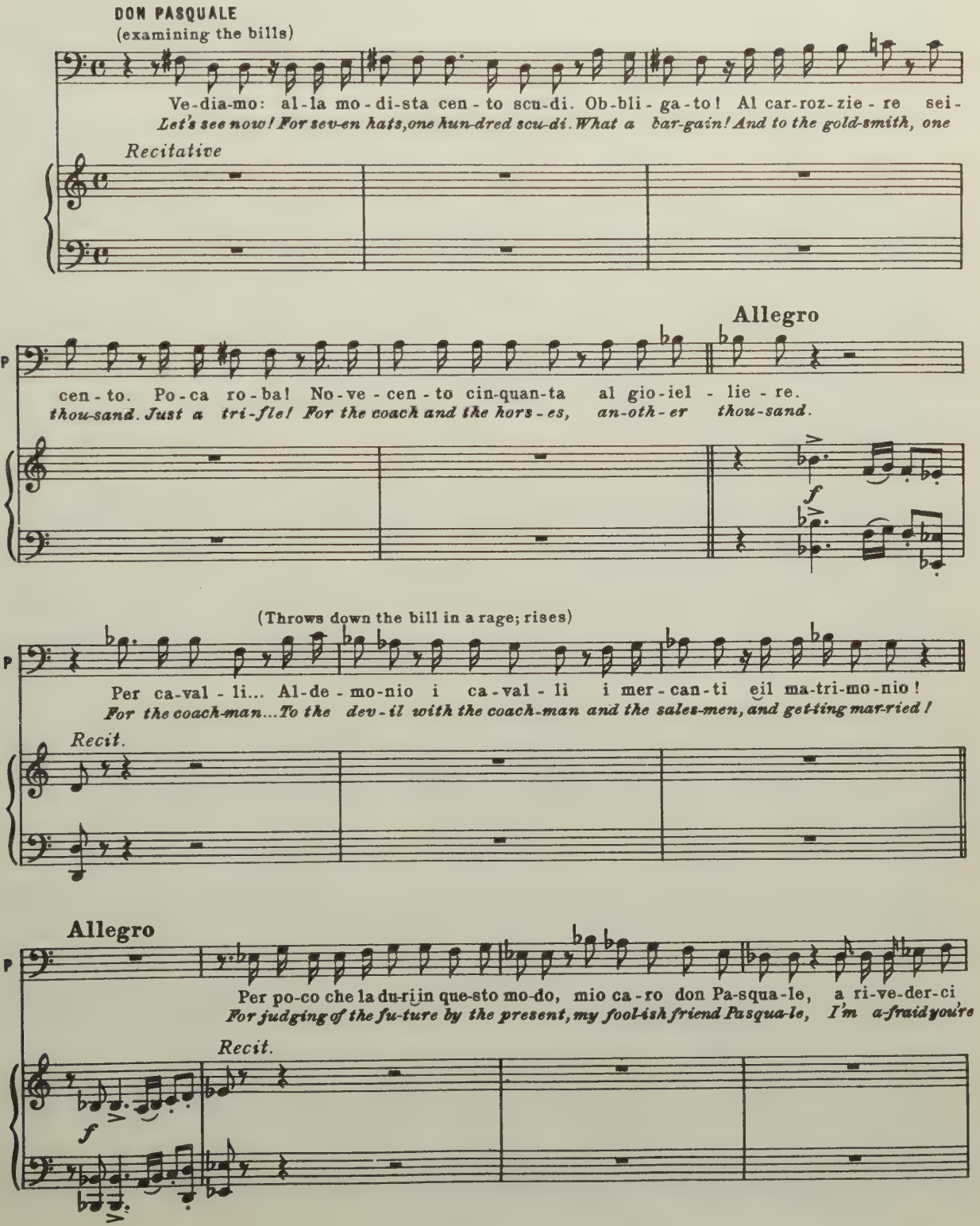


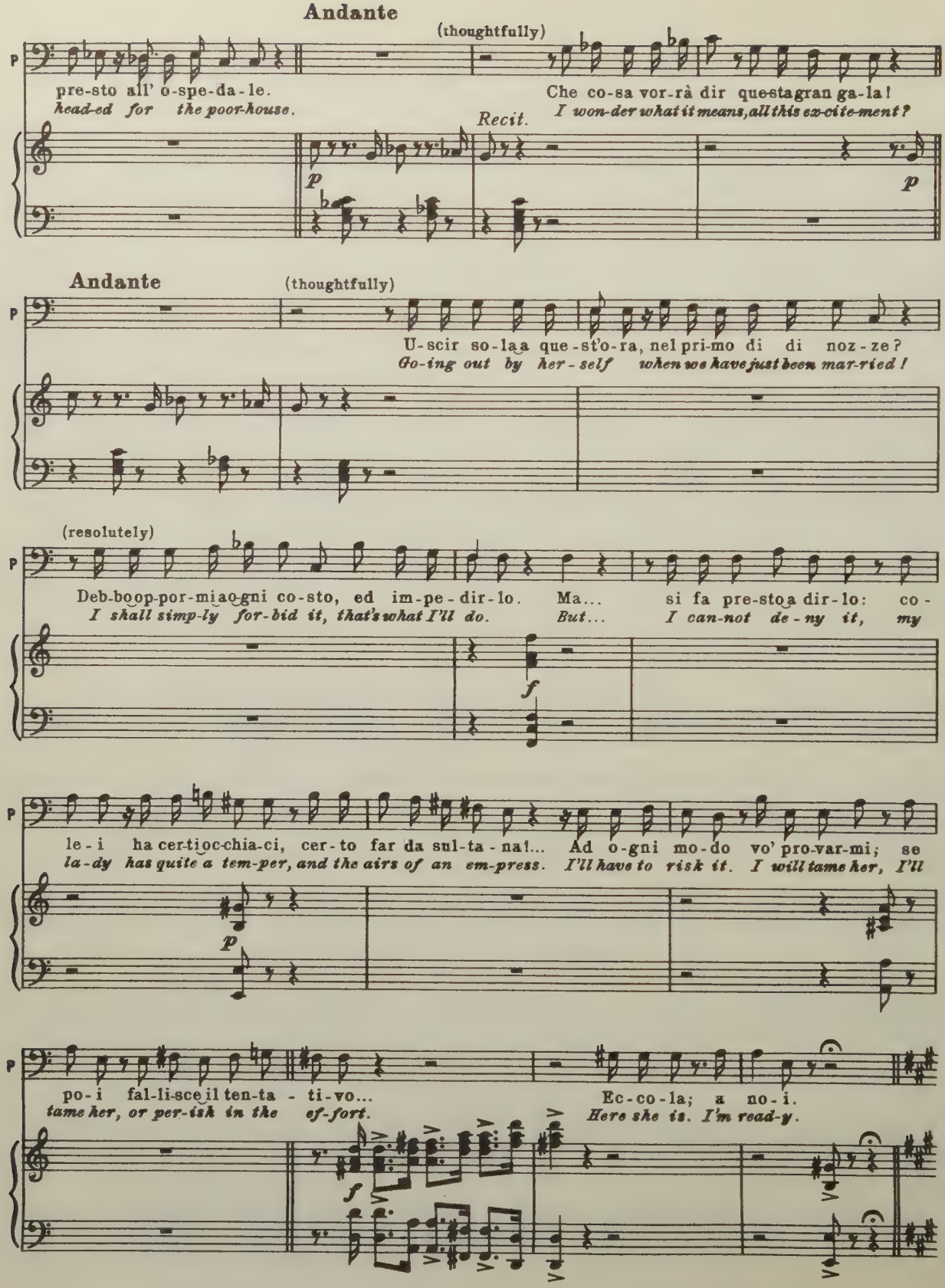

fia - ra.
ru - bies.
Pre - sto, pre - sto.
Hur - ry, hur - ry,
1 Soprano
(Milliner enters with a mountain of hat boxes and is immediately shown into Norina's room.)
Ven-ga a van - ti.
And the ker - chief,
(another)
(Carrying a pelisse, a large bouquet and perfume bottles.)
In car-roz - za tut - to
Here's per-fume to put up-
f
p
(another)
Il ven - ta - glio.
Here's her fan.
(another)
Il ve - lo.
Her veil.
(another)
Pre-sto,
Hur-ry,
que-sto.
on it.
I guan-ti, pre-sto,
Her gloves. Hur-ry,


(another)
Pre-sto, pre-sto.
Hur-ry, hur-ry (another)
pre-sto.
hur-ry,
Pre-sto, pre-sto.
Hur-ry, hur-ry. (three or four)
pre-sto.
hur-ry,
I ca-val-li sul mo-men-to or-di-na-te d'at-tac-
Tell the coach-man to be read-y. Tell the foot-man to pre-
DON PASQUALE
Che ma-rea, che stor-di-
What a bed-lam of con-
(three or four)
Pre-sto, pre-sto, pre-sto, pre-sto.
Hur-ry, hur-ry, hur-ry, hur-ry.
(three or four)
Pre-sto, pre-sto, pre-sto, pre-sto.
Hur-ry, hur-ry, hur-ry, hur-ry.
car.
pare.
Pre-sto, pre-sto, pre-sto, pre-sto.
Hur-ry, hur-ry, hur-ry, hur-ry.
P
men-to! èu-na ca-sa daim-paz-zar,
fu-sion, it's a bed-lam, I de-clare.
èu-na ca-sa daim-paz-zar, sì, daim-paz-
It's a bed-lam, it's a bed-lam, I de-
La car-roz-za.
Call the car-riage.
La car-roz-za.
Call the car-riage.
f


p
zar, daim - paz - zar, daim - paz - zar, daim - paz -
clare, Ĭ de - clare, Ĭ de - clare, Ĭ de -
Tutti f
Pre - - sto, pre - - sto, pre - -
Hur - - ry, hur - - ry, hur - -
Tutti f
Pre - - sto, pre - - sto, pre - -
Hur - - ry, hur - - ry, hur - -
Tutti f
Pre - - sto, pre - - sto, pre - -
Hur - - ry, hur - - ry, hur - -
p
zar.
clare.
(They all exit running.)
sto, la car-roz-za, pre-sto, pre-sto, pre-sto, pre - - sto.
ry. Here's the car-riage. Hur-ry, hur-ry, hur-ry, hur - - ry.
sto, la car-roz-za, pre-sto, pre-sto, pre-sto, pre - - sto.
ry. Here's the car-riage. Hur-ry, hur-ry, hur-ry, hur - - ry.
sto, i ca-val-li, pre-sto, pre-sto, pre-sto, pre - - sto.
ry. Here's the coachman. Hur-ry, hur-ry, hur-ry, hur - - ry.

No. 9 Recitative And Duet

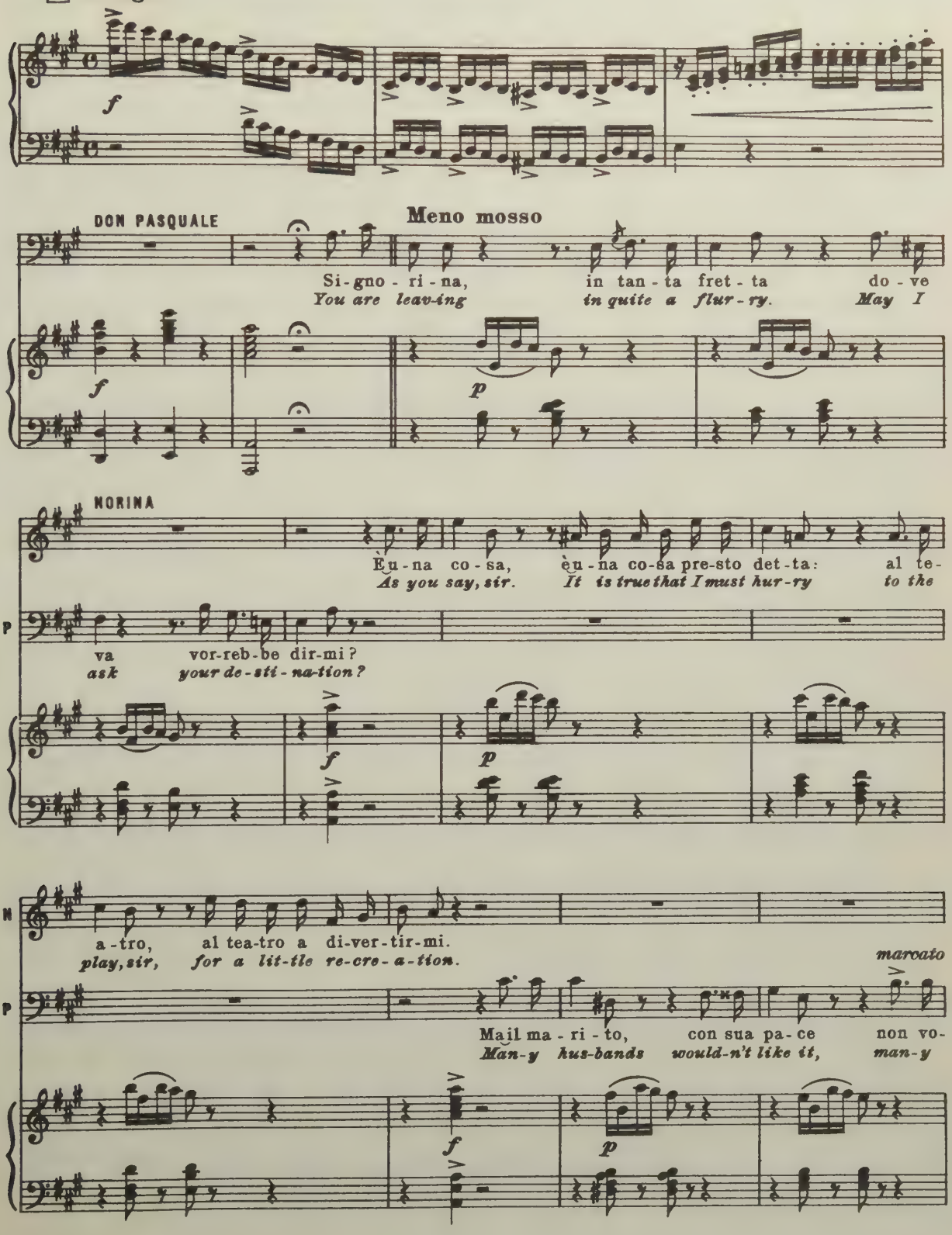

DON PASQUALE
(examining the bills)
Ve-dia-mo: al-la mo-di-sta cen-to scu-di. Ob-bli-ga-to! Al car-roz-zie-re sei-
Let's see now! For sev-en hats, one hun-dred scu-di. What a bar-gain! And to the gold-smith, one
Recitative
Allegro
cen-to. Po-ca ro-ba! No-ve-cen-to cin-quan-ta al gio-iel-lie-re.
thou-sand. Just a tri-fle! For the coach and the hors-es, an-oth-er thou-sand.
(Throws down the bill in a rage; rises)
Per ca-val-li... Al-de-mo-nio i ca-val-li i mer-can-ti eil ma-tri-mo-nio!
For the coach-man... To the dev-il with the coach-man and the sales-men, and get-ting mar-ried!
Recit.
Allegro
Per po-co che la du-rijn que-sto mo-do, mio ca-ro don Pa-squa-le, a ri-ve-der-ci
For judging of the fu-ture by the present, my fool-ish friend Pasqua-le, I'm a-fraid you're
Recit.

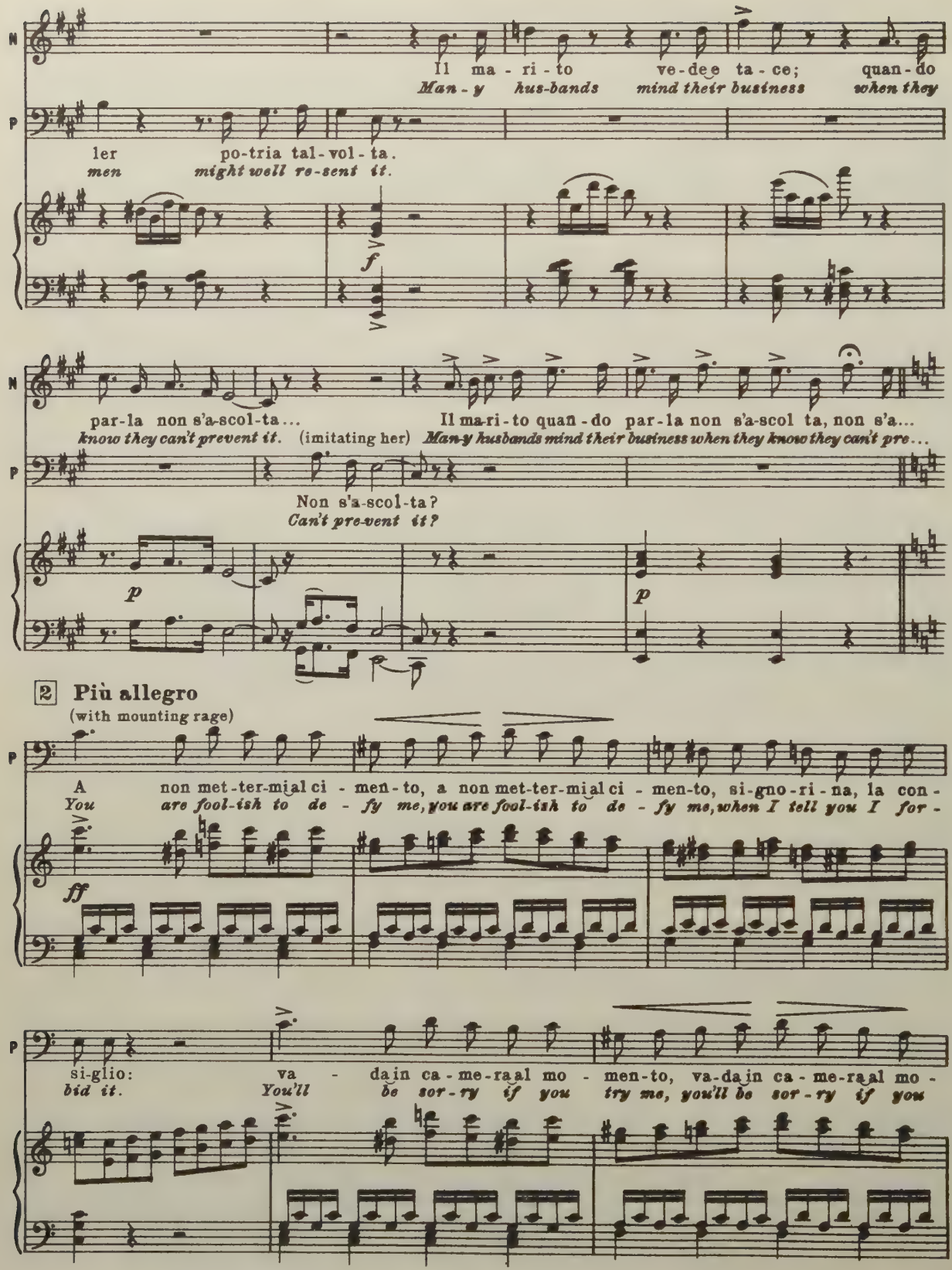

Andante
(thoughtfully)
pre-sto all' o-spe-da-le.
head-ed for the poor-house.
Che co-sa vor-rà dir que-sta gran ga-la!
I won-der what it means, all this ex-cite-ment?
Recit.
Andante
(thoughtfully)
U-scir so-la a que-st'o-ra, nel pri-mo di di noz-ze?
Go-ing out by her-self when we have just been mar-ried!
(resolutely)
Deb-boop-por-mi ao-gni co-sto, ed im-pe-dir-lo. Ma... si fa pre-sto a dir-lo: co-
I shall simp-ly for-bid it, that's what I'll do. But... I can-not de-ny it, my
le-i ha cer-ti oc-chia-ci, cer-to far da sul-ta-na!... Ad o-gni mo-do vo' pro-var-mi; se
la-dy has quite a tem-per, and the airs of an em-press. I'll have to risk it. I will tame her, I'll
po-i fal-li-sce il ten-ta-ti-vo...
tame her, or per-ish in the ef-fort.
Ec-co-la; a no-i.
Here she is. I'm read-y.

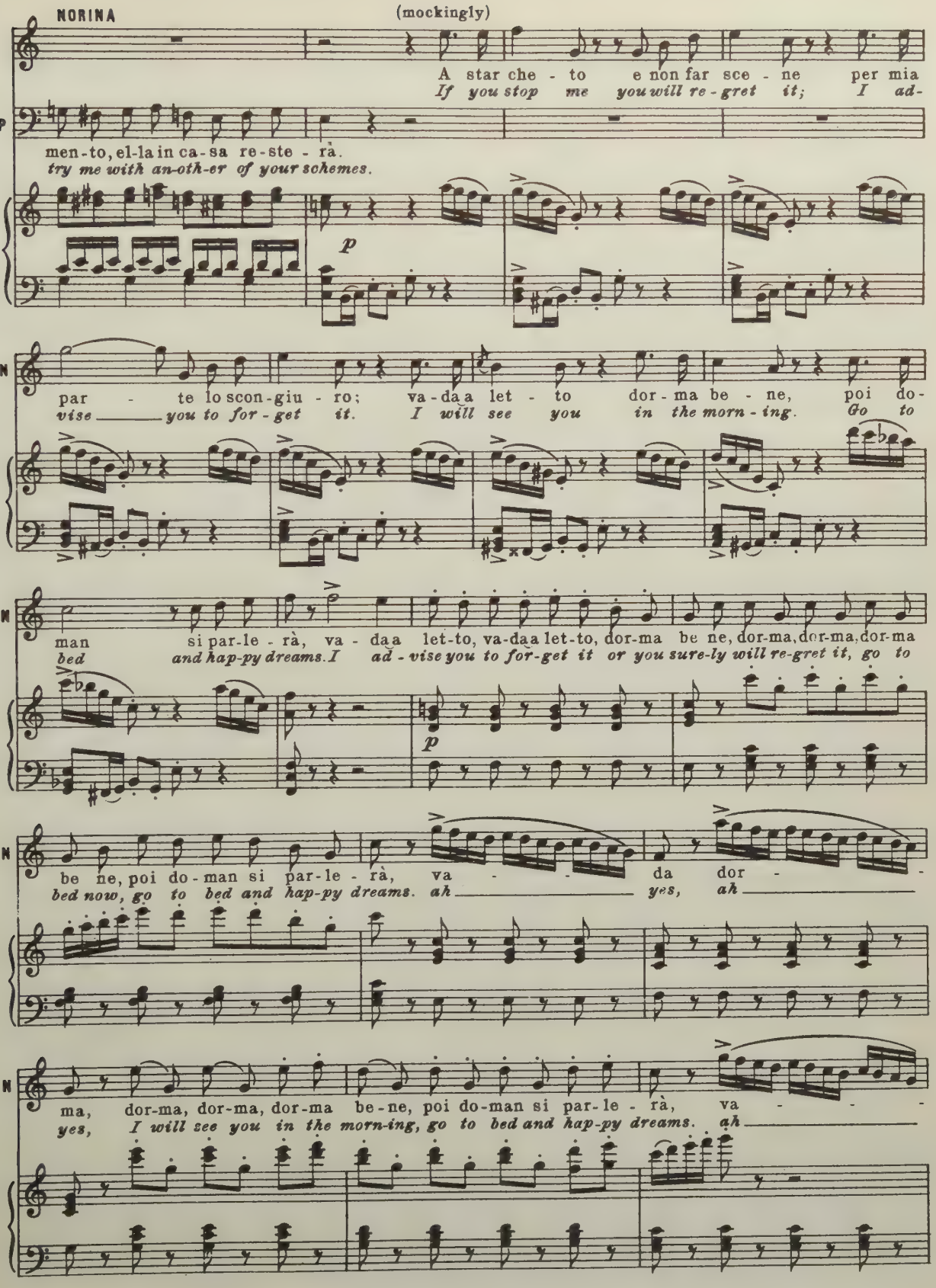
SCENE II

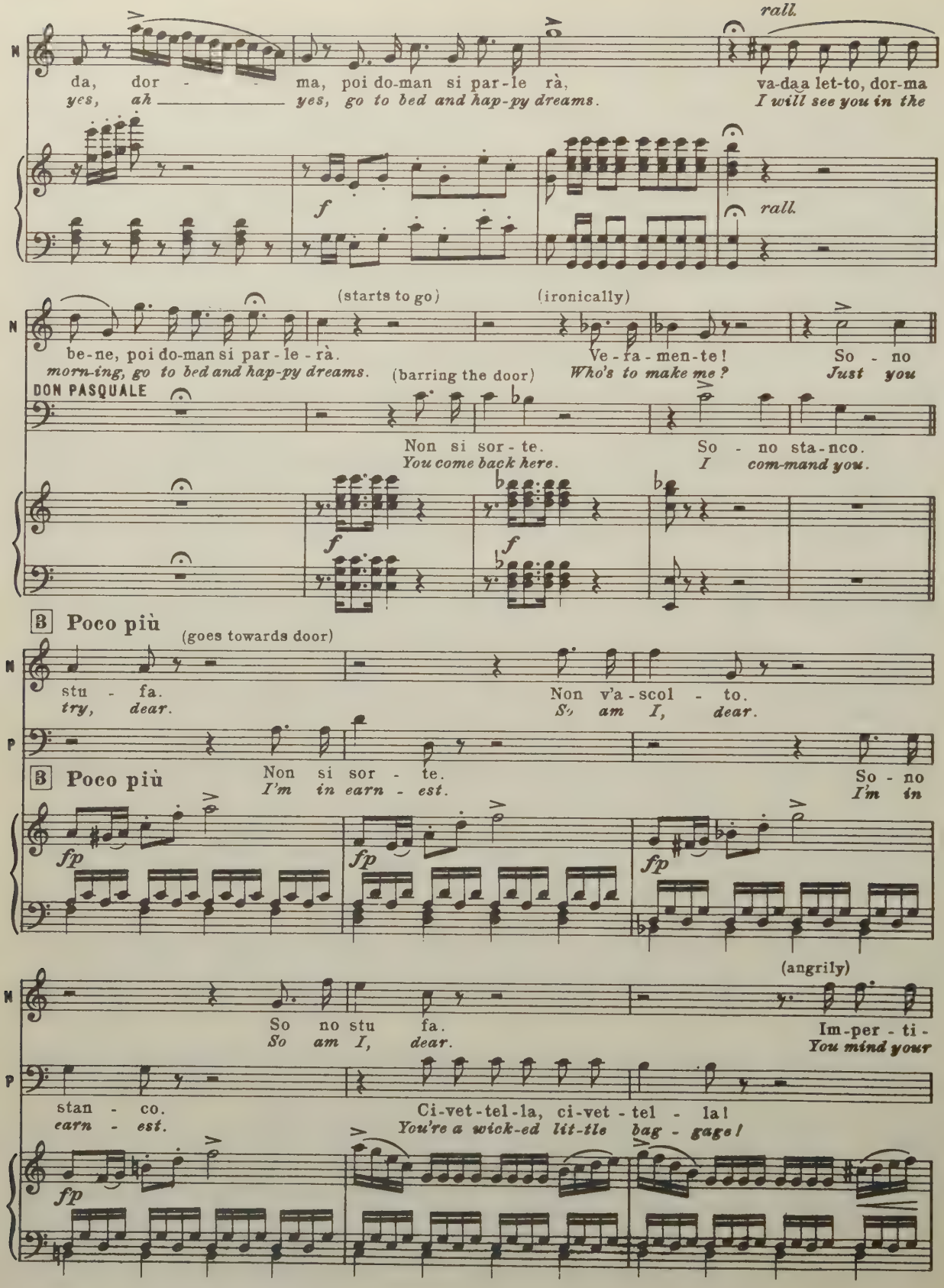
Norina runs in and, ignoring Don Pasquale, prepares to leave the house. She is dressed in full regalia, fan in hand.

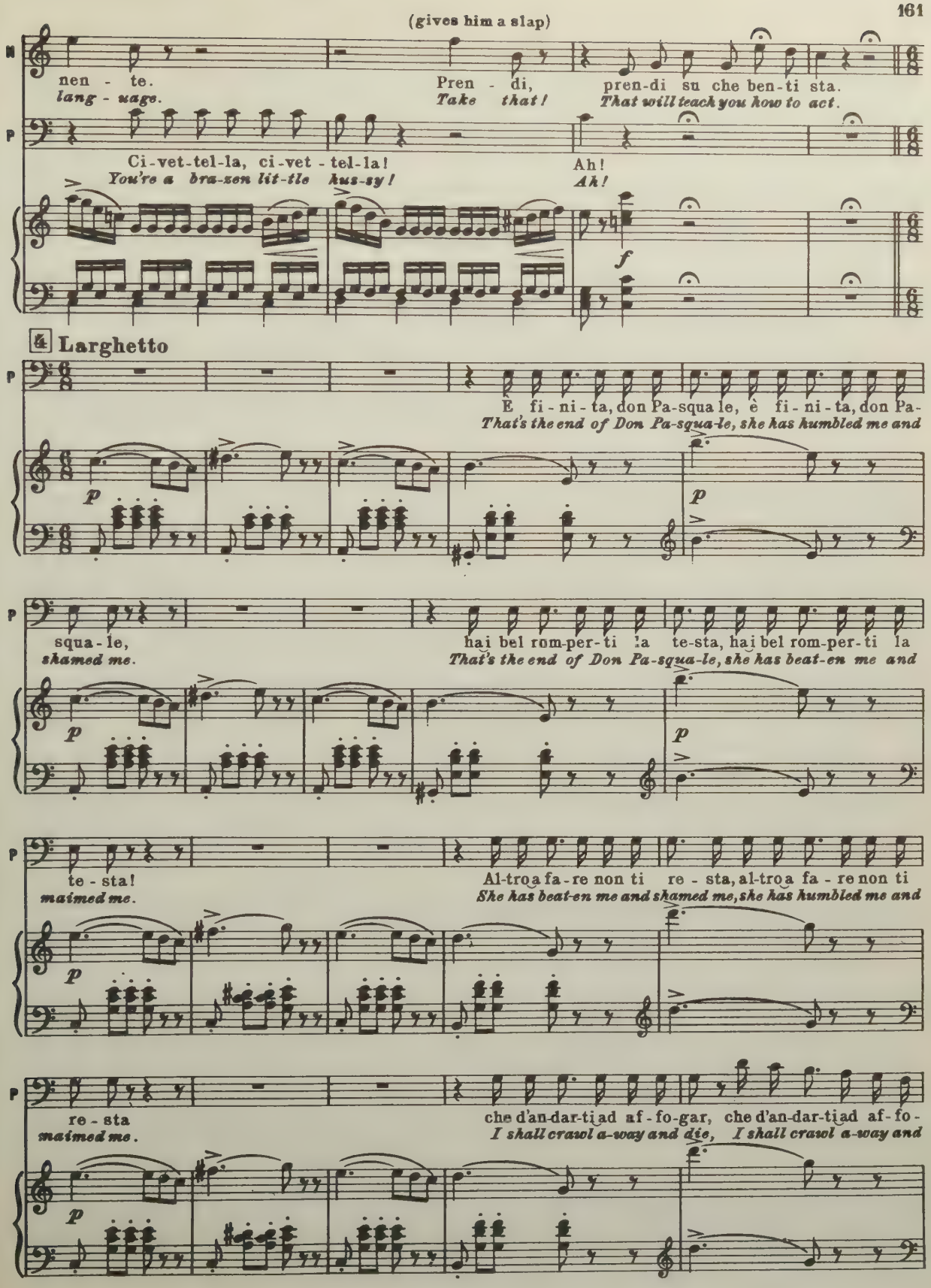
1 Allegro

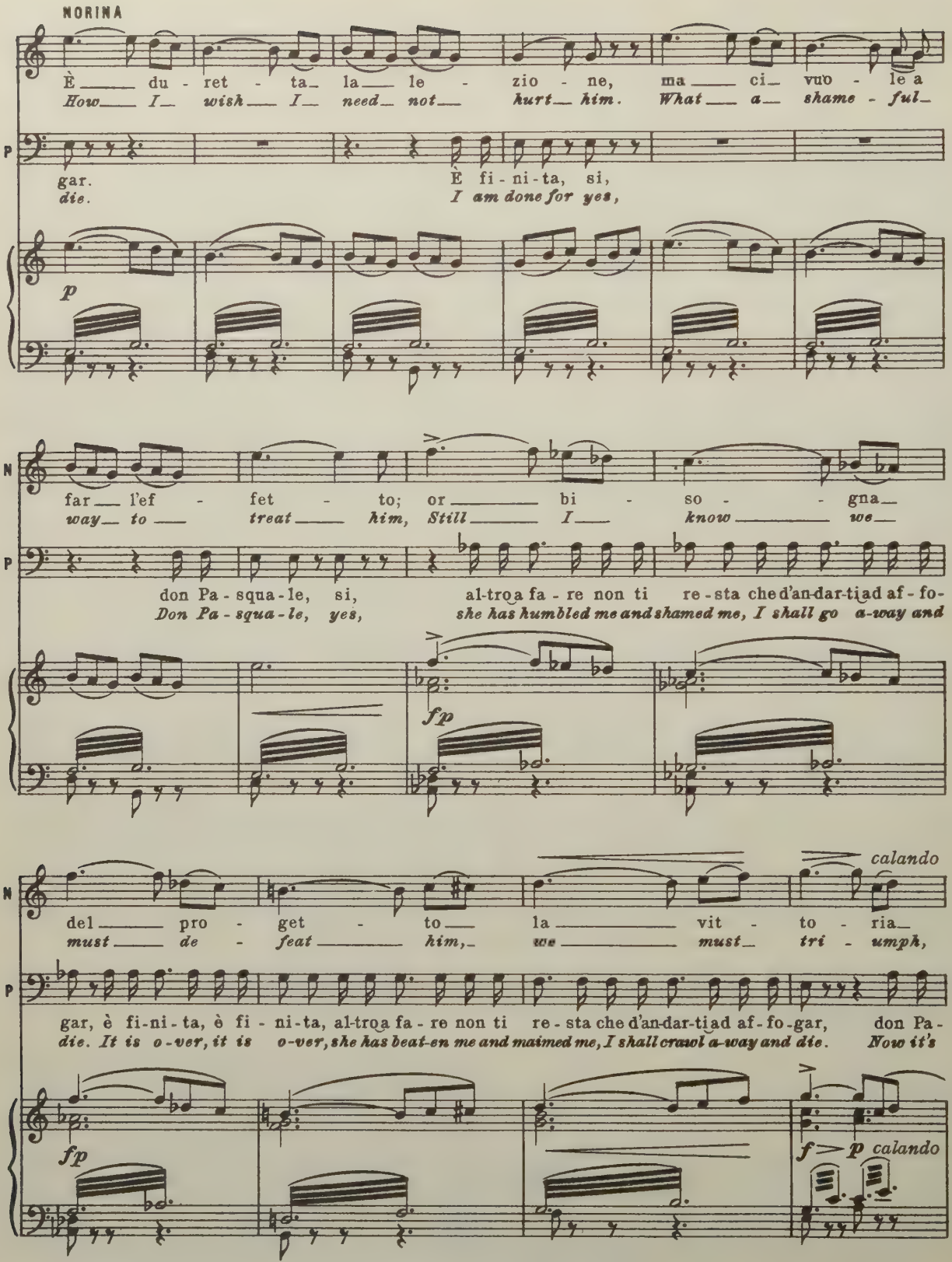

DON PASQUALE
Meno mosso
Si-gno-ri-na, in tan-ta fret-ta do-ve
You are leav-ing in quite a flur-ry. May I
NORINA
È u-na co-sa, è u-na co-sa pre-sto det-ta: al te-
As you say, sir. It is true that I must hur-ry to the
va vor-reb-be dir-mi?
ask your de-sti-na-tion?
a-tro, al tea-tro a di-ver-tir-mi.
play, sir, for a lit-tle re-cre-a-tion.
marcato
Mail ma-ri-to, con sua pa-ce non vo-
Man-y hus-bands would-n't like it, man-y

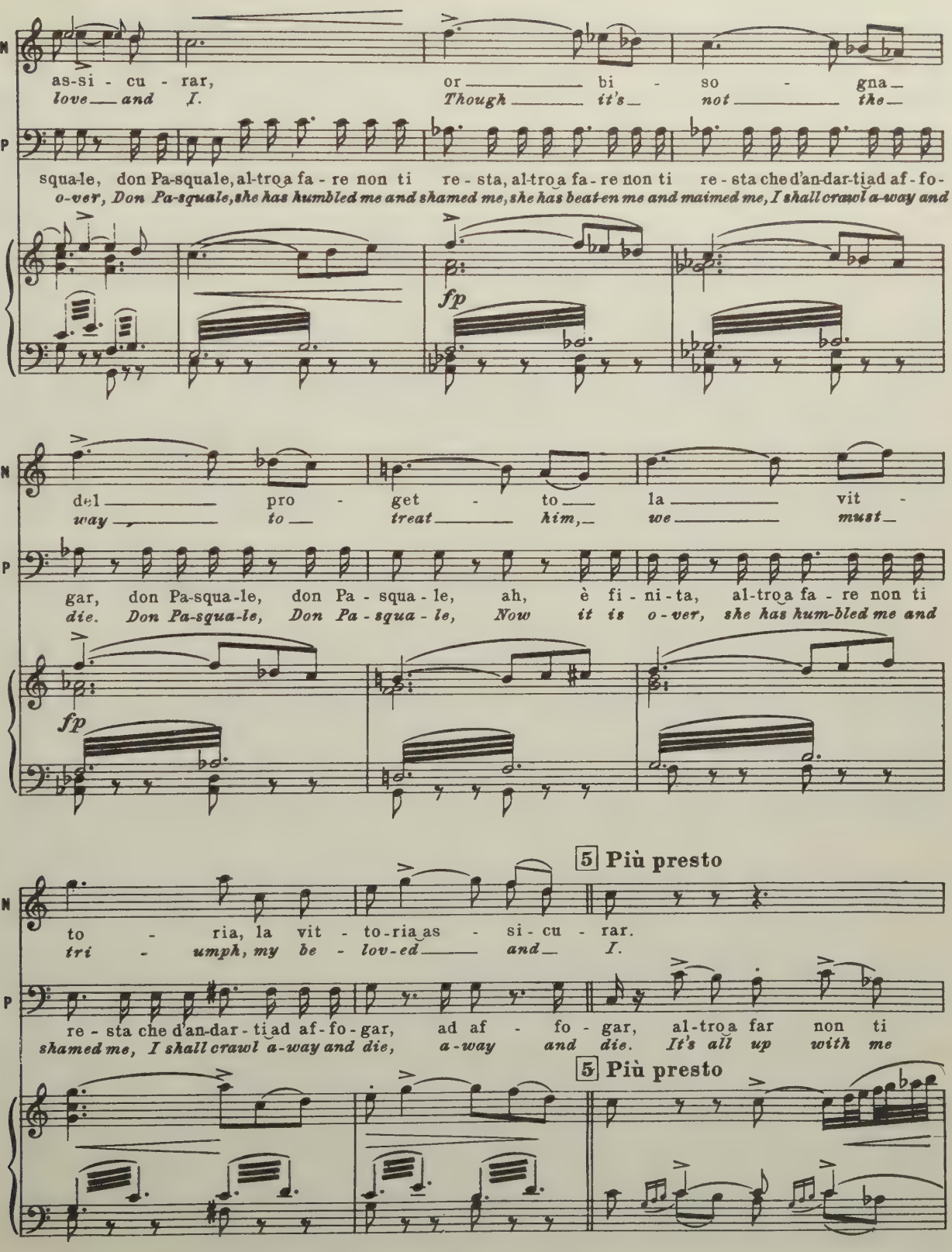

Il ma - ri - to ve - de e ta - ce; quan - do
Man - y hus-bands mind their business when they
ler po-tria tal-vol-ta.
men might well re-sent it.
f
par-la non s'a-scol-ta... Il ma-ri-to quan-do par-la non s'a-scol ta, non s'a...
know they can't prevent it. (imitating her) Man-y husbands mind their business when they know they can't pre...
Non s'a-scol-ta?
Can't pre-vent it?
p
p
2 Più allegro
(with mounting rage)
A non met-ter-mi al ci - men-to, a non met-ter-mi al ci - men-to, si-gno-ri-na, la con -
You are fool-ish to de - fy me, you are fool-ish to de - fy me, when I tell you I for -
ff
si-glio: va - da in ca - me-ra al mo - men-to, va-da in ca - me-ra al mo -
bid it. You'll be sor-ry if you try me, you'll be sor-ry if you

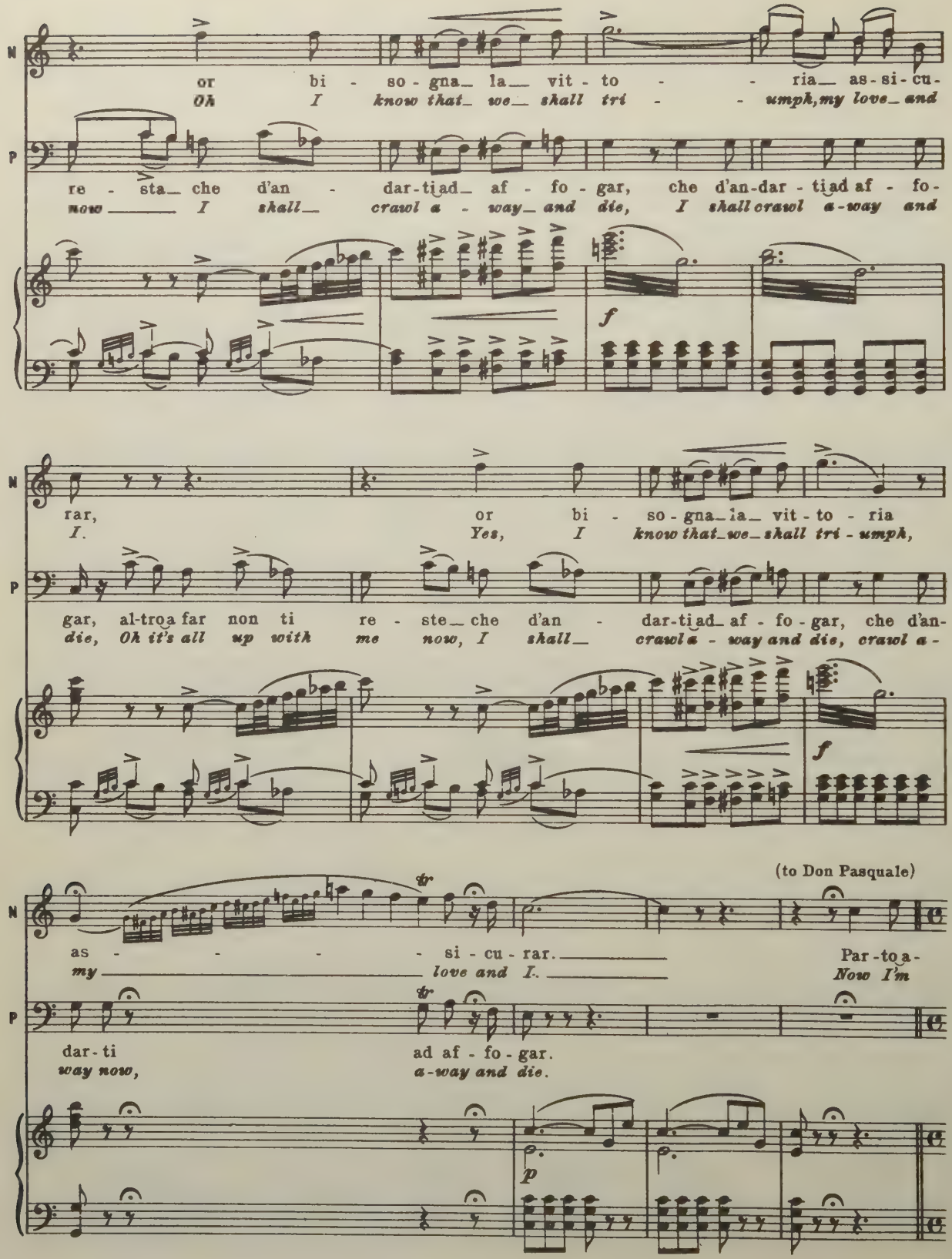

NORINA
(mockingly)
A star che - to e non far sce - ne per mia
If you stop me you will re-gret it; I ad-
men-to, el-la in ca-sa re-ste - rà.
try me with an-oth-er of your schemes.
p
par - te lo scon-giu - ro; va-da a let - to dor - ma be - ne, poi do-
vise you to for-get it. I will see you in the morn-ing. Go to
man si par-le - rà, va - da a let-to, va-da a let-to, dor-ma be ne, dor-ma, dor-ma, dor-ma
bed and hap-py dreams. I ad-vise you to for-get it or you sure-ly will re-gret it, go to
p
be ne, poi do-man si par-le - rà, va - da dor -
bed now, go to bed and hap-py dreams. ah yes, ah
ma, dor-ma, dor-ma, dor-ma be-ne, poi do-man si par-le - rà, va - - -
yes, I will see you in the morn-ing, go to bed and hap-py dreams. ah

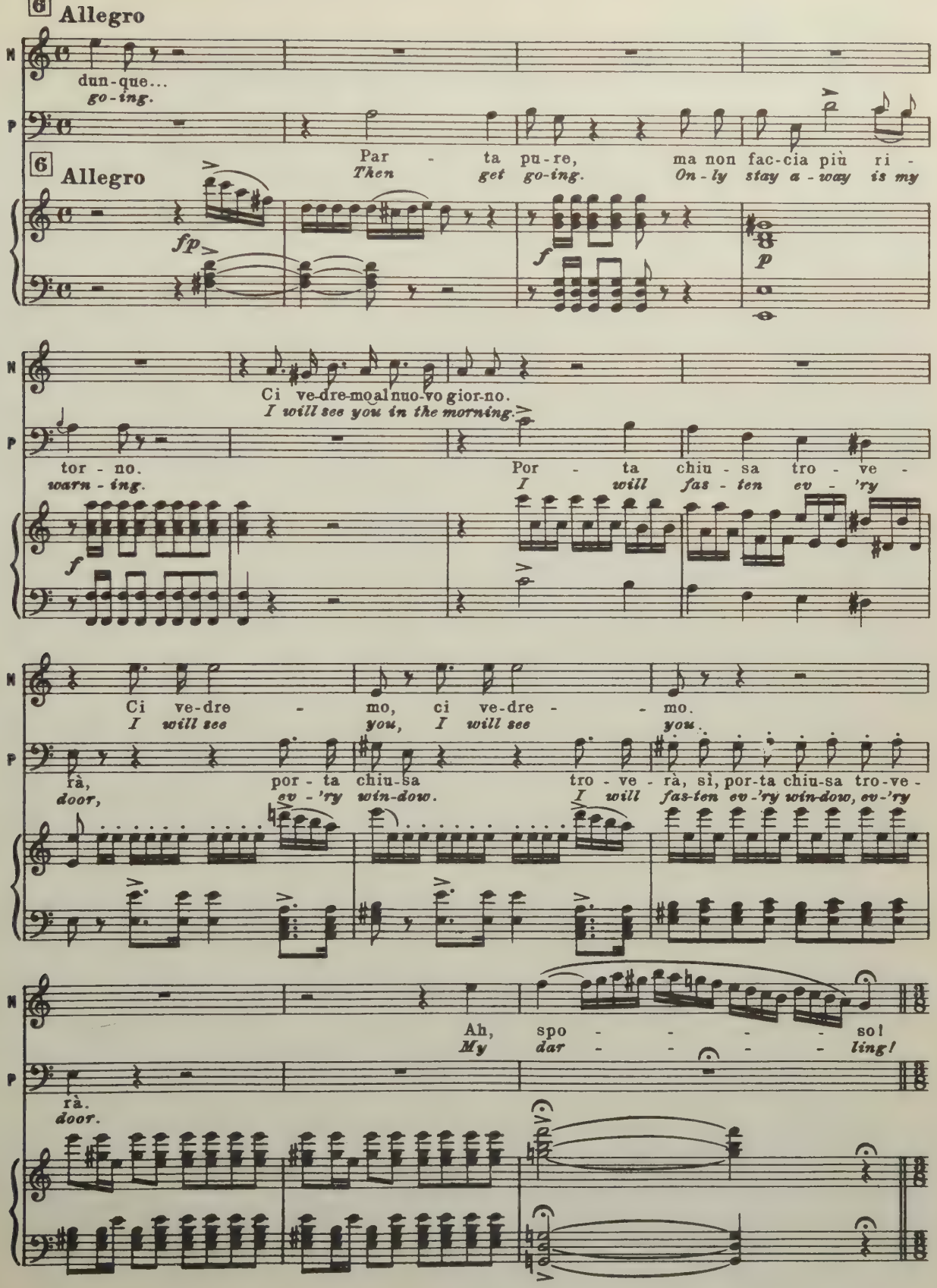

rall.
da, dor - ma, poi do-man si par-le rà,
yes, ah yes, go to bed and hap-py dreams.
va-daa let-to, dor-ma
I will see you in the
rall.
f
(starts to go)
(ironically)
be-ne, poi do-man si par-le-rà.
morn-ing, go to bed and hap-py dreams.
Ve-ra-men-te!
Who's to make me?
So - no
Just you
(barring the door)
DON PASQUALE
Non si sor-te.
You come back here.
So - no sta-nco.
I com-mand you.
f
f
f
3 Poco più
(goes towards door)
stu - fa.
try, dear.
Non v'a-scol - to.
So am I, dear.
3 Poco più
Non si sor - te.
I'm in earn - est.
So - no
I'm in
fp
fp
fp
(angrily)
So no stu fa.
So am I, dear.
Im-per - ti -
You mind your
stan - co.
earn - est.
Ci-vet-tel-la, ci-vet - tel - la!
You're a wick-ed lit-tle bag - gage!
fp


(gives him a slap)
nen - te.
lang - uage.
Pren - di,
Take that!
pren-di su che ben-ti sta.
That will teach you how to act.
Ci-vet-tel-la, ci-vet - tel-la!
You're a bra-zen lit-tle hus-sy!
Ah!
Ah!
f
Larghetto
E fi - ni - ta, don Pa-squa le, è fi - ni - ta, don Pa-
That's the end of Don Pa-squa-le, she has humbled me and
squa - le,
shamed me.
hai bel rom-per-ti la te-sta, hai bel rom-per-ti la
That's the end of Don Pa-squa-le, she has beat-en me and
te - sta!
maimed me.
Al-tro a fa - re non ti re - sta, al-tro a fa - re non ti
She has beat-en me and shamed me, she has humbled me and
re - sta
maimed me.
che d'an-dar-ti ad af - fo-gar, che d'an-dar-ti ad af - fo -
I shall crawl a-way and die, I shall crawl a-way and

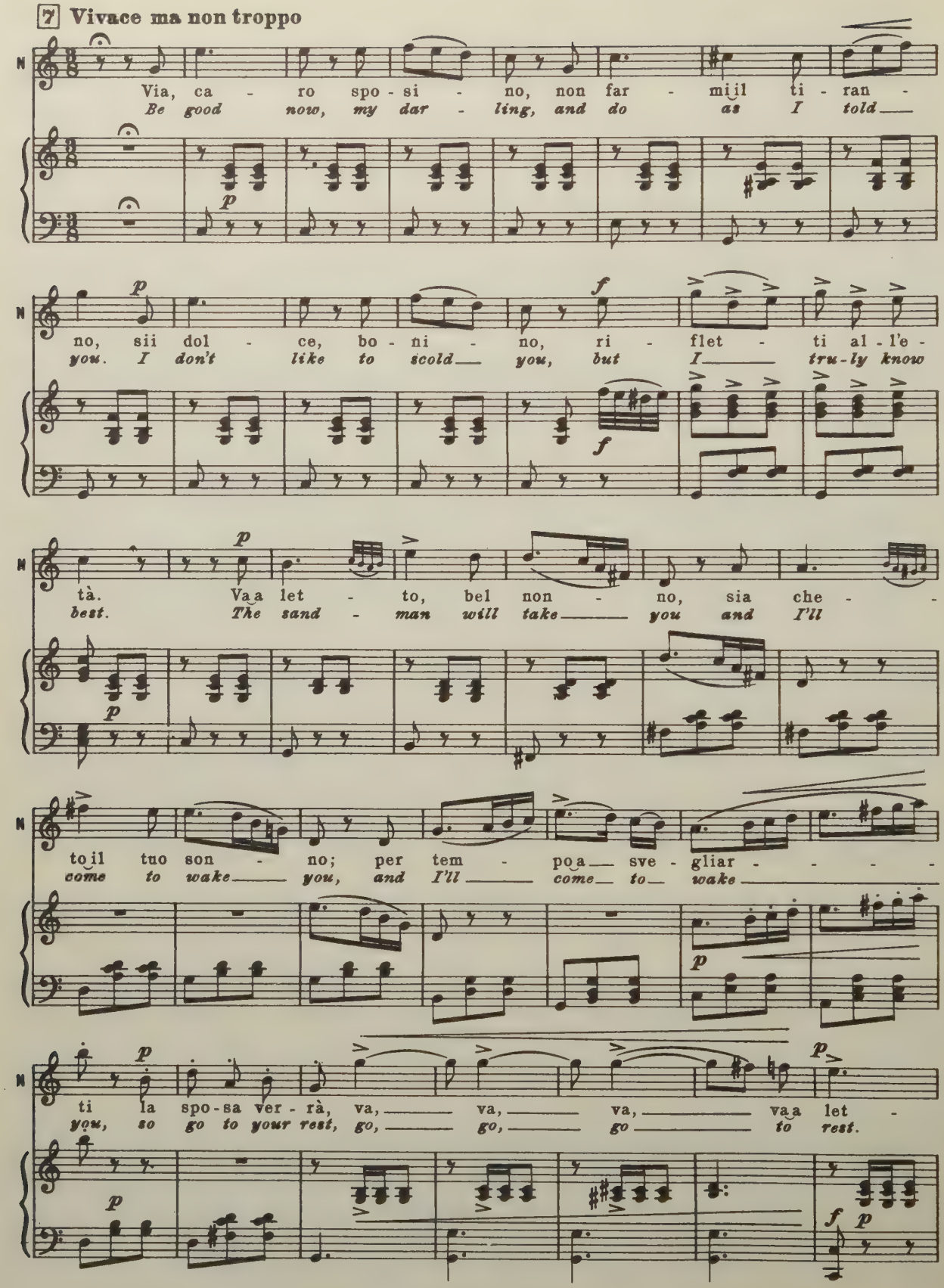

NORINA
È du - ret - ta la le - zio - ne, ma ci vuo - le a
How I wish I need not hurt him. What a shame - ful -
P
gar.
die.
È fi - ni - ta, si,
I am done for yes,
p
N
far l'ef - fet - to; or bi - so - gna
way to treat him, Still I know we
P
don Pa - squa - le, si,
Don Pa - squa - le, yes,
al-troa fa - re non ti re - sta che d'an-dar-tiad af - fo-
she has humbled me and shamed me, I shall go a-way and
fp
N
del pro - get - to la vit - to - ria
must de - feat him, we must tri - umph,
calando
P
gar, è fi-ni-ta, è fi - ni-ta, al-troa fa - re non ti re - sta che d'an-dar-tiad af - fo-gar, don Pa -
die. It is o-ver, it is o-ver, she has beat-en me and maimed me, I shall crawl a-way and die. Now it's
fp
f > p calando

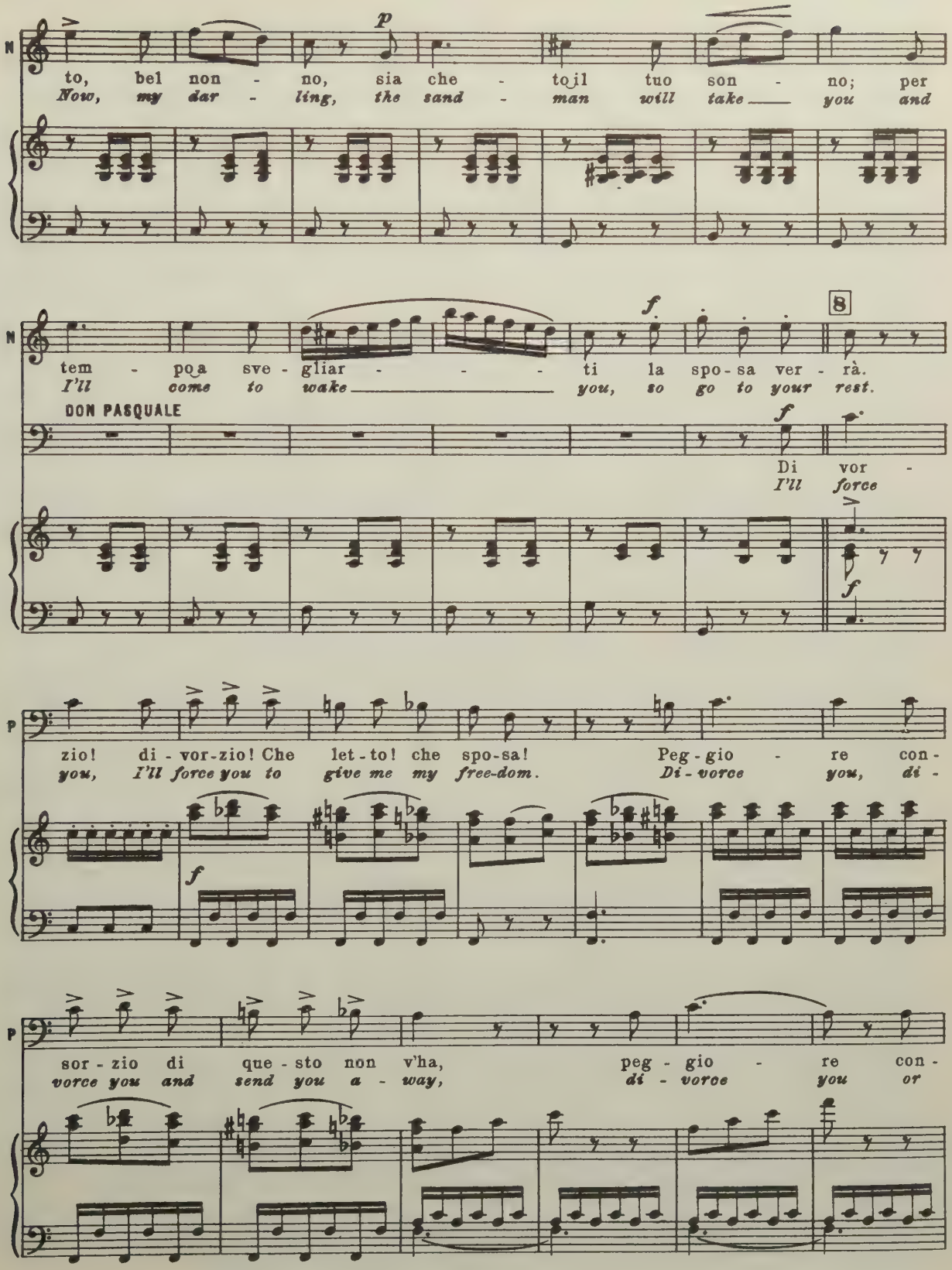

as-si - cu - rar,
love and I.
or bi - so - gna
Though it's not the
squa-le, don Pa-squale, al-troa fa - re non ti re - sta, al-troa fa - re non ti re - sta che d'an-dar-tiad af - fo-
o-ver, Don Pa-squale, she has humbled me and shamed me, she has beat-en me and maimed me, I shall crawl a-way and
fp
del pro - get - to la vit -
way to treat him, we must
gar, don Pa-squa-le, don Pa - squa - le, ah, è fi - ni - ta, al-troa fa - re non ti
die. Don Pa-squa-le, Don Pa - squa - le, Now it is o - ver, she has hum-bled me and
fp
5 Più presto
to - ria, la vit - to-ria as - si - cu - rar.
tri - umph, my be - lov-ed and I.
re - sta che d'an-dar - tiad af - fo - gar, ad af - fo - gar, al-troa far non ti
shamed me, I shall crawl a-way and die, a-way and die. It's all up with me
5 Più presto

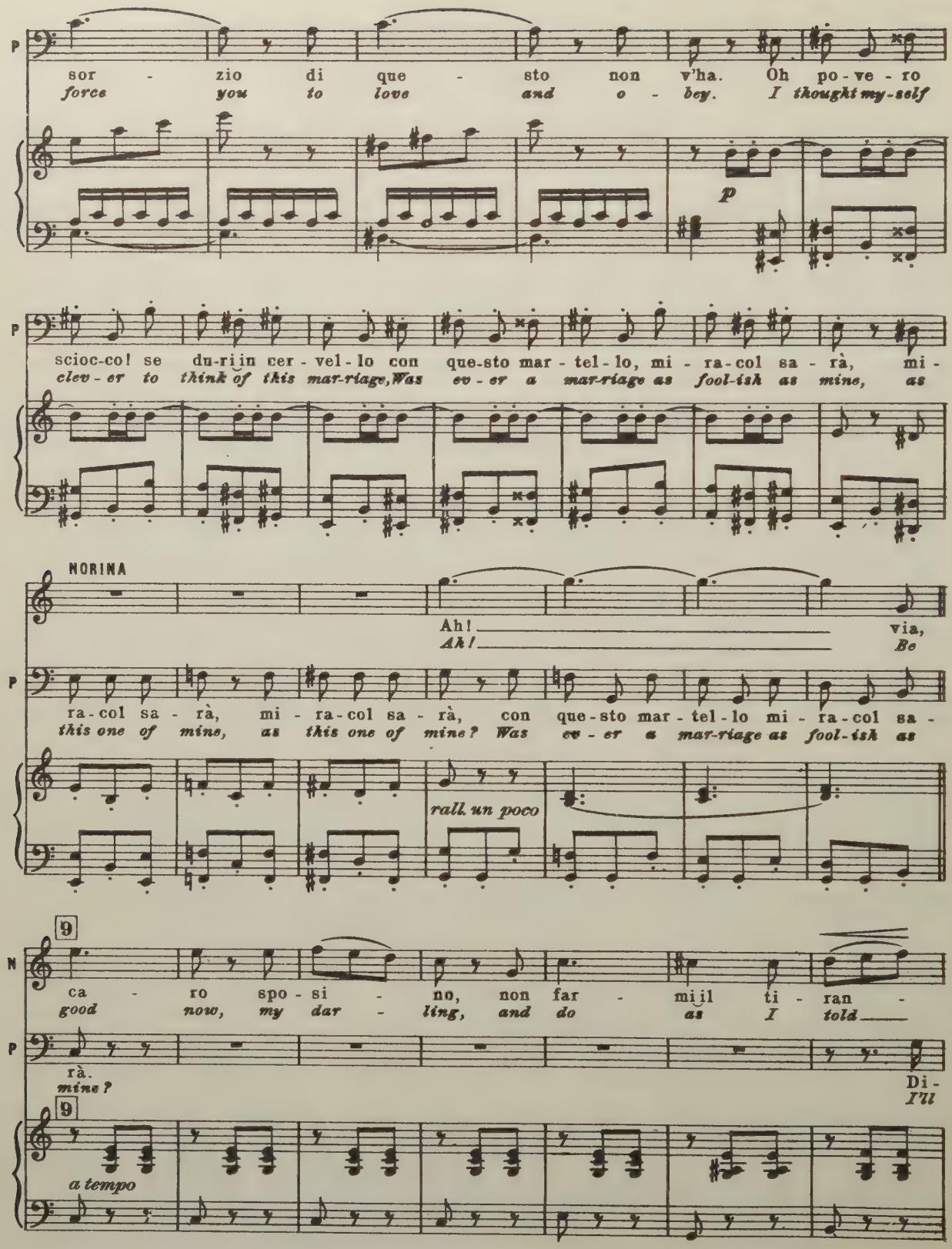

N
P
or bi - so - gna_ la_ vit - to - - ria_ as - si - cu-
Oh I know that_ we_ shall tri - - umph, my love_ and
re - sta_ che d'an - dar-tiad_ af - fo - gar, che d'an-dar - tiad af - fo-
now _____ I shall_ crawl a - way_ and die, I shall crawl a-way and
f
rar, or bi - so - gna_ia_ vit - to - ria
I. Yes, I know that_we_shall tri - umph,
gar, al-troa far non ti re - ste_ che d'an - dar-tiad_ af - fo - gar, che d'an-
die, Oh it's all up with me now, I shall_ crawl a - way and die, crawl a -
f
(to Don Pasquale)
tr
as - - - - si - cu - rar. _____ Par - to a -
my _____ love and I. _____ Now I'm
tr
dar - ti ad af - fo - gar.
way now, a-way and die.
p

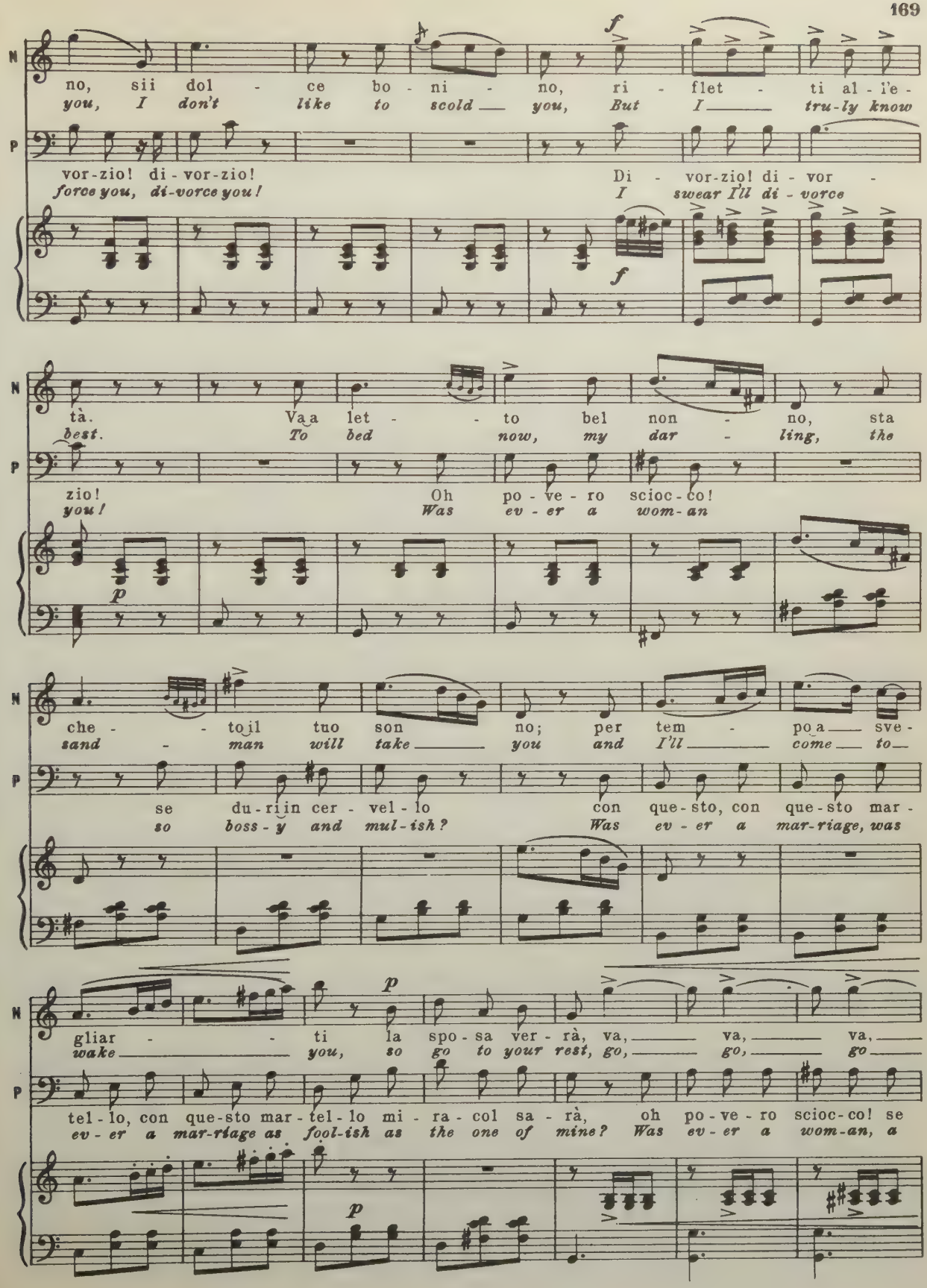

6 Allegro
N
dun - que...
go - ing.
P
6 Allegro
Par - ta pu - re, ma non fac - cia più ri -
Then get go - ing. On - ly stay a - way is my
fp
f
p
Ci ve - dre - mo al nuo - vo gior - no.
I will see you in the morning.
tor - no.
warn - ing.
Por - ta chiu - sa tro - ve -
I will fas - ten ev - 'ry
Ci ve - dre - mo, ci ve - dre - mo.
I will see you, I will see you.
rà, por - ta chiu - sa tro - ve - rà, sì, por - ta chiu - sa tro - ve -
door, ev - 'ry win - dow. I will fas - ten ev - 'ry win - dow, ev - 'ry
Ah, spo - so!
My dar - ling!
rà.
door.

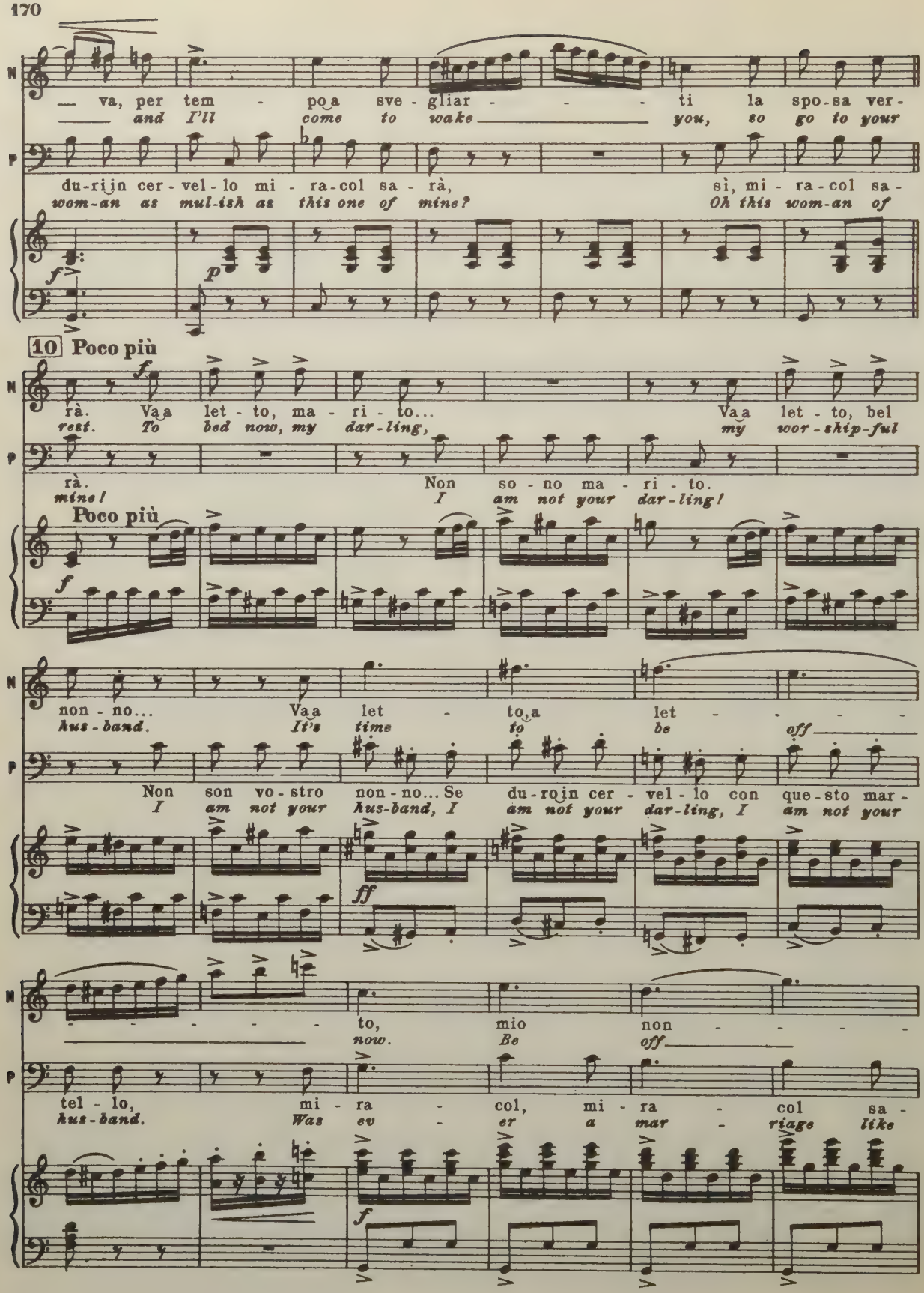
7 Vivace ma non troppo

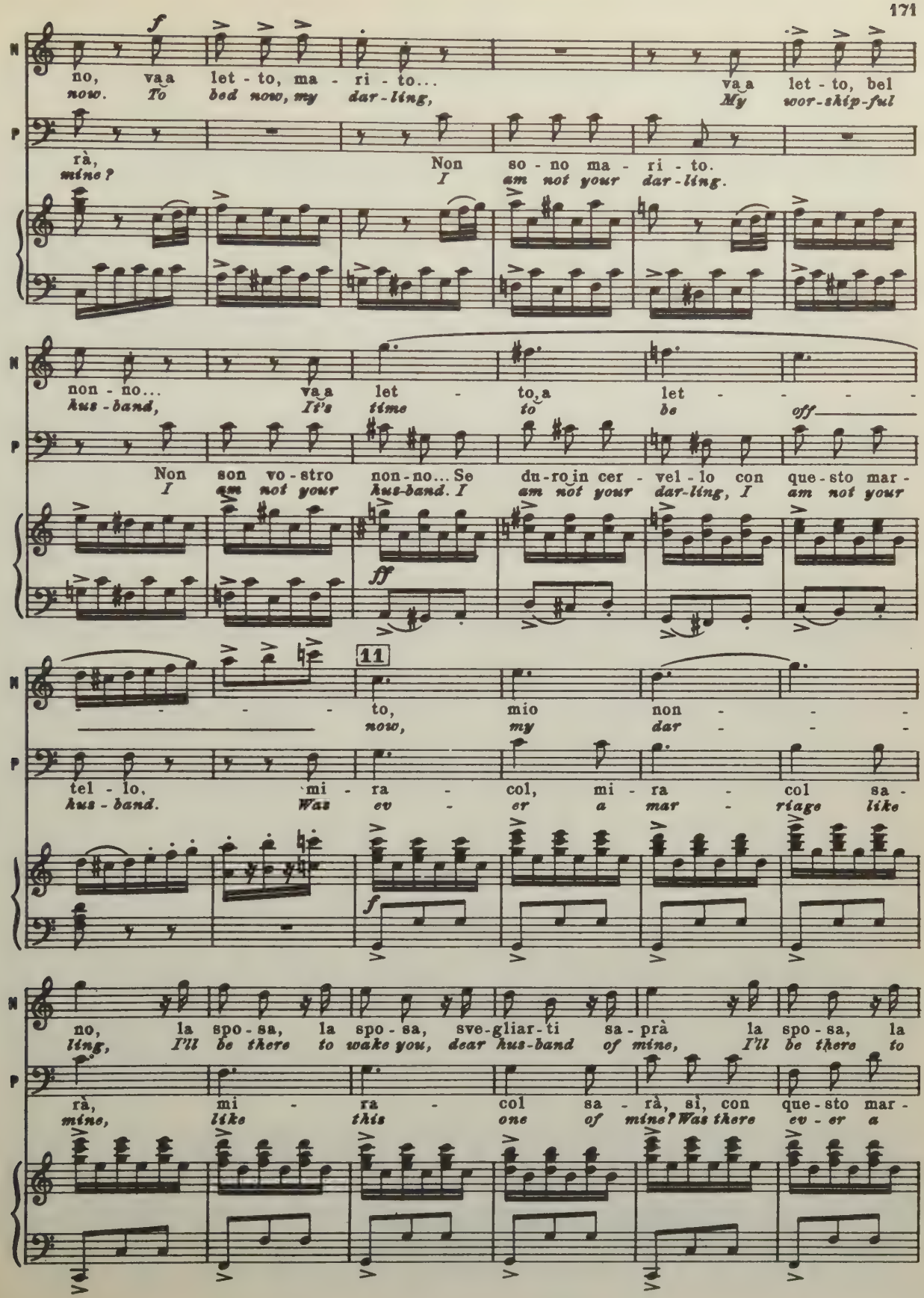

Via, ca - ro spo - si - no, non far - mi il ti - ran -
Be good now, my dar - ling, and do as I told
no, sii dol - ce, bo - ni - no, ri - flet - ti al - l'e -
you. I don't like to scold you, but I truly know
tà. Va a let - to, bel non - no, sia che -
best. The sand - man will take you and I'll
to il tuo son - no; per tem - po a sve - gliar - - - -
come to wake you, and I'll come to wake
ti la spo - sa ver - rà, va, va, va, va a let -
you, so go to your rest, go, go, go to rest.

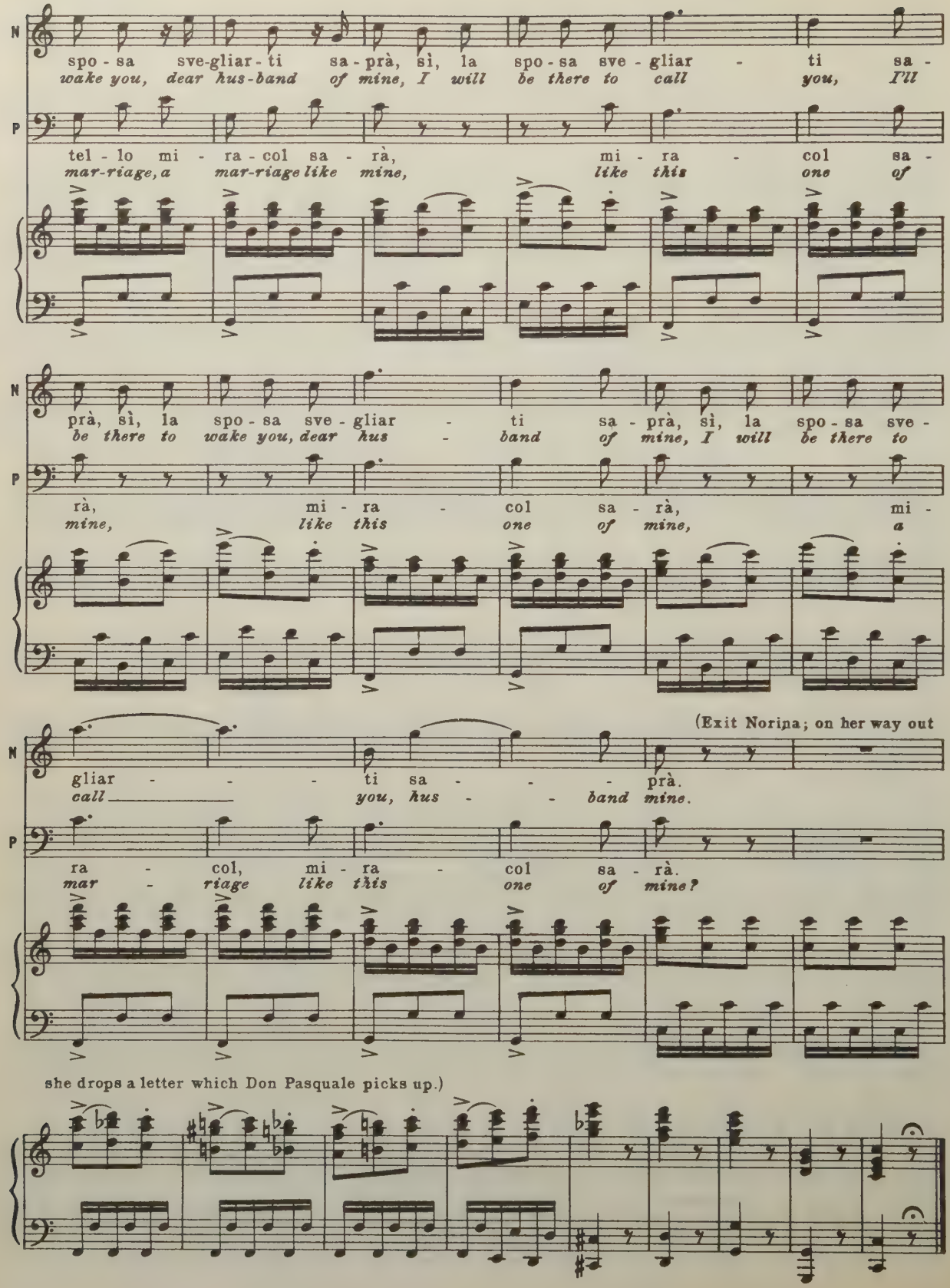

N
p
to, bel non - no, sia che - toj il tuo son - no; per
Now, my dar - ling, the sand - man will take you and
N
f
8
tem - poa sve - gliar - - - ti la spo - sa ver - rà.
I'll come to wake you, so go to your rest.
DON PASQUALE
f
Di vor -
I'll force
f
P
zio! di - vor - zio! Che let - to! che spo - sa! Peg - gio - re con -
you, I'll force you to give me my free-dom. Di - vorce you, di -
f
P
sor - zio di que - sto non v'ha, peg - gio - re con -
vorce you and send you a - way, di - vorce you or


P
sor - zio di que - sto non v'ha. Oh po - ve - ro
force you to love and o - bey. I thought my-self
p
P
scioc-co! se du-rii̯n cer - vel - lo con que-sto mar - tel - lo, mi - ra-col sa - rà, mi -
clev - er to think of this mar-riage, Was ev - er a mar-riage as fool-ish as mine, as
NORINA
Ah! via,
Ah! Be
P
ra-col sa - rà, mi - ra-col sa - rà, con que-sto mar - tel - lo mi - ra-col sa -
this one of mine, as this one of mine? Was ev - er a mar-riage as fool-ish as
rall. un poco
9
N
ca - ro spo - si - no, non far - mi̯il ti - ran -
good now, my dar - ling, and do as I told
P
rà.
mine?
Di-
I'll
9
a tempo

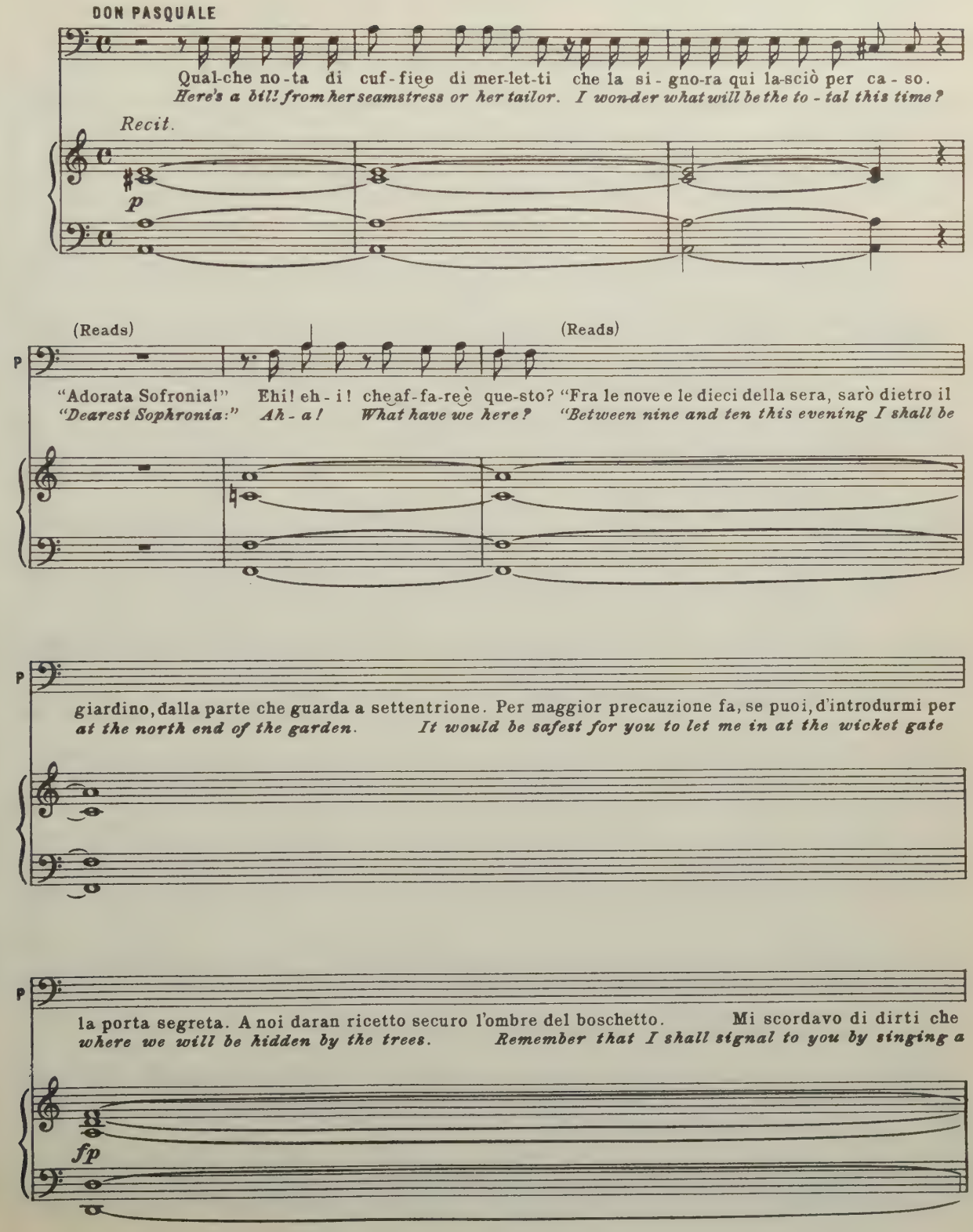

N
P
no, sii dol - ce bo - ni - no, ri - flet - ti al - l'e -
you, I don't like to scold you, But I tru-ly know
vor-zio! di-vor-zio!
force you, di-vorce you!
Di - vor-zio! di - vor -
I swear I'll di - vorce
f
f
tà. Va a let - - to bel non - no, sta
best. To bed now, my dar - ling, the
zio!
you!
Oh po - ve - ro scioc - co!
Was ev - er a wom-an
p
che - - to il tuo son no; per tem - po a sve -
sand - man will take you and I'll come to
se du-ri in cer - vel - lo
so boss - y and mul-ish?
con que - sto, con que - sto mar -
Was ev - er a mar-riage, was
p
gliar - - ti la spo - sa ver - rà, va, va, va,
wake you, so go to your rest, go, go, go
tel - lo, con que - sto mar - tel - lo mi - ra - col sa - rà, oh po - ve - ro scioc - co! se
ev - er a mar-riage as fool-ish as the one of mine? Was ev - er a wom-an, a
p

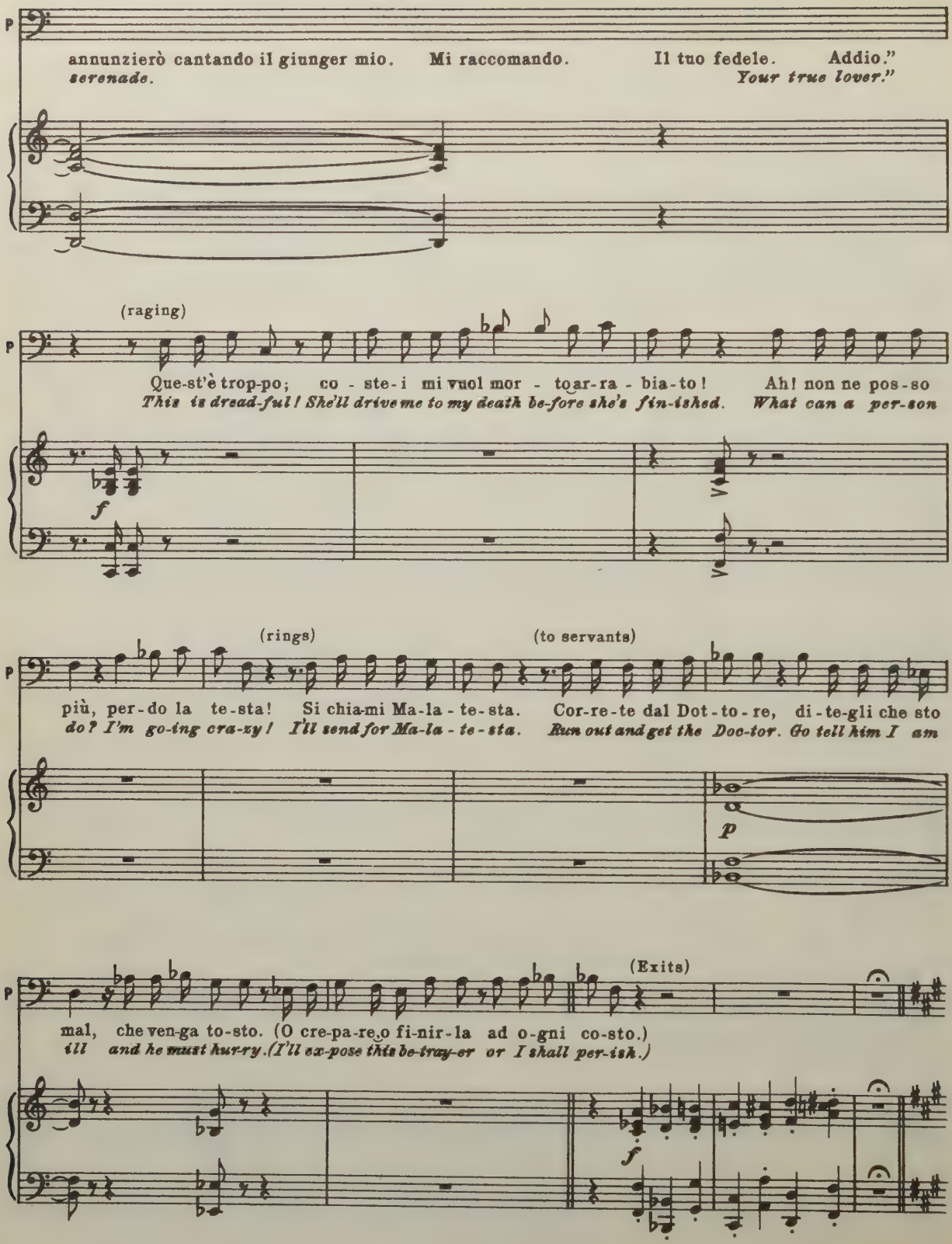

va, per tem - po a sve - gliar - - - - ti la spo-sa ver-
and I'll come to wake you, so go to your
du-rijn cer-vel-lo mi-ra-col sa-rà, sì, mi-ra-col sa-
wom-an as mul-ish as this one of mine? Oh this wom-an of
10 Poco più
rà. Va a let-to, ma-ri-to... Va a let-to, bel
rest. To bed now, my dar-ling, my wor-ship-ful
rà. Non so-no ma-ri-to.
mine! I am not your dar-ling!
Poco più
non-no... Va a let - to a let - - - -
hus-band. It's time to be off
Non son vo-stro non-no... Se du-rijn cer-vel-lo con que-sto mar-
I am not your hus-band, I am not your dar-ling, I am not your
to, mio non - - - -
now. Be off
tel-lo, mi-ra - col, mi-ra - col sa-
hus-band. Was ev - er a mar - riage like


f
no, va a let - to, ma - ri - to...
now. To bed now, my dar-ling,
va a let - to, bel
My wor-ship-ful
rà,
mine?
Non so - no ma - ri - to.
I am not your dar-ling.
non - no... va a let - to a let - - - -
hus-band, It's time to be off
Non son vo-stro non-no... Se du-ro in cer - vel - lo con que-sto mar-
I am not your hus-band. I am not your dar-ling, I am not your
fff
11
- - - - to, mio non - - -
now, my dar - - -
tel - lo, mi - ra - col, mi - ra - col sa -
hus-band. Was ev - er a mar - riage like
f
no, la spo-sa, la spo-sa, sve-gliar-ti sa-prà la spo-sa, la
ling, I'll be there to wake you, dear hus-band of mine, I'll be there to
rà, mi - ra - col sa - rà, si, con que-sto mar -
mine, like this one of mine? Was there ev - er a


N
spo - sa sve-gliar - ti sa - prà, sì, la spo - sa sve - gliar - ti sa -
wake you, dear hus-band of mine, I will be there to call you, I'll
P
tel - lo mi - ra - col sa - rà, mi - ra - col sa -
mar-riage, a mar-riage like mine, like this one of
prà, sì, la spo - sa sve - gliar - ti sa - prà, sì, la spo - sa sve -
be there to wake you, dear hus - band of mine, I will be there to
rà, mi - ra - col sa - rà, mi -
mine, like this one of mine, a
(Exit Norina; on her way out
gliar - - - ti sa - - - prà.
call you, hus - - band mine.
ra - col, mi - ra - col sa - rà.
mar - riage like this one of mine?
she drops a letter which Don Pasquale picks up.)

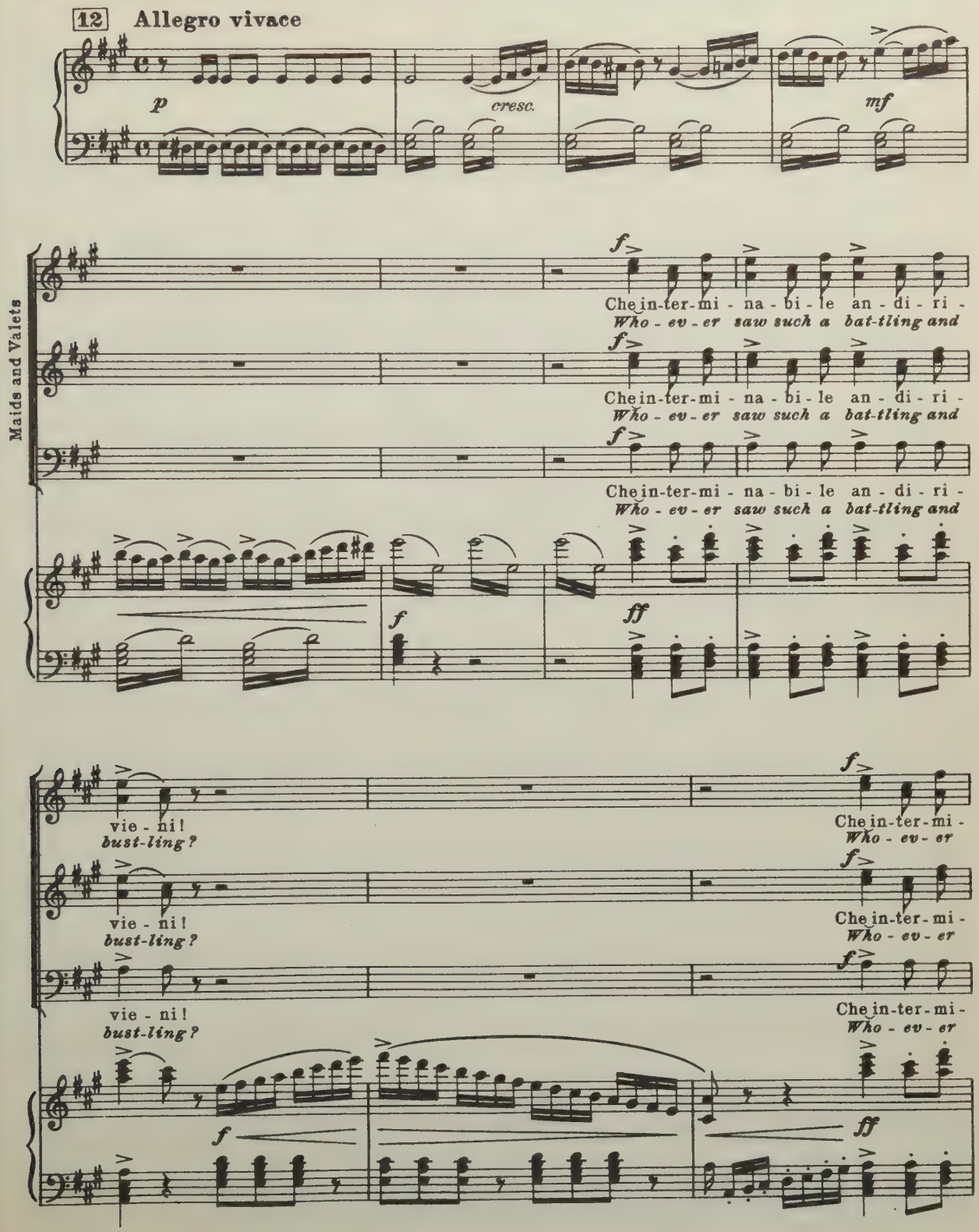
No. 10 Recitative

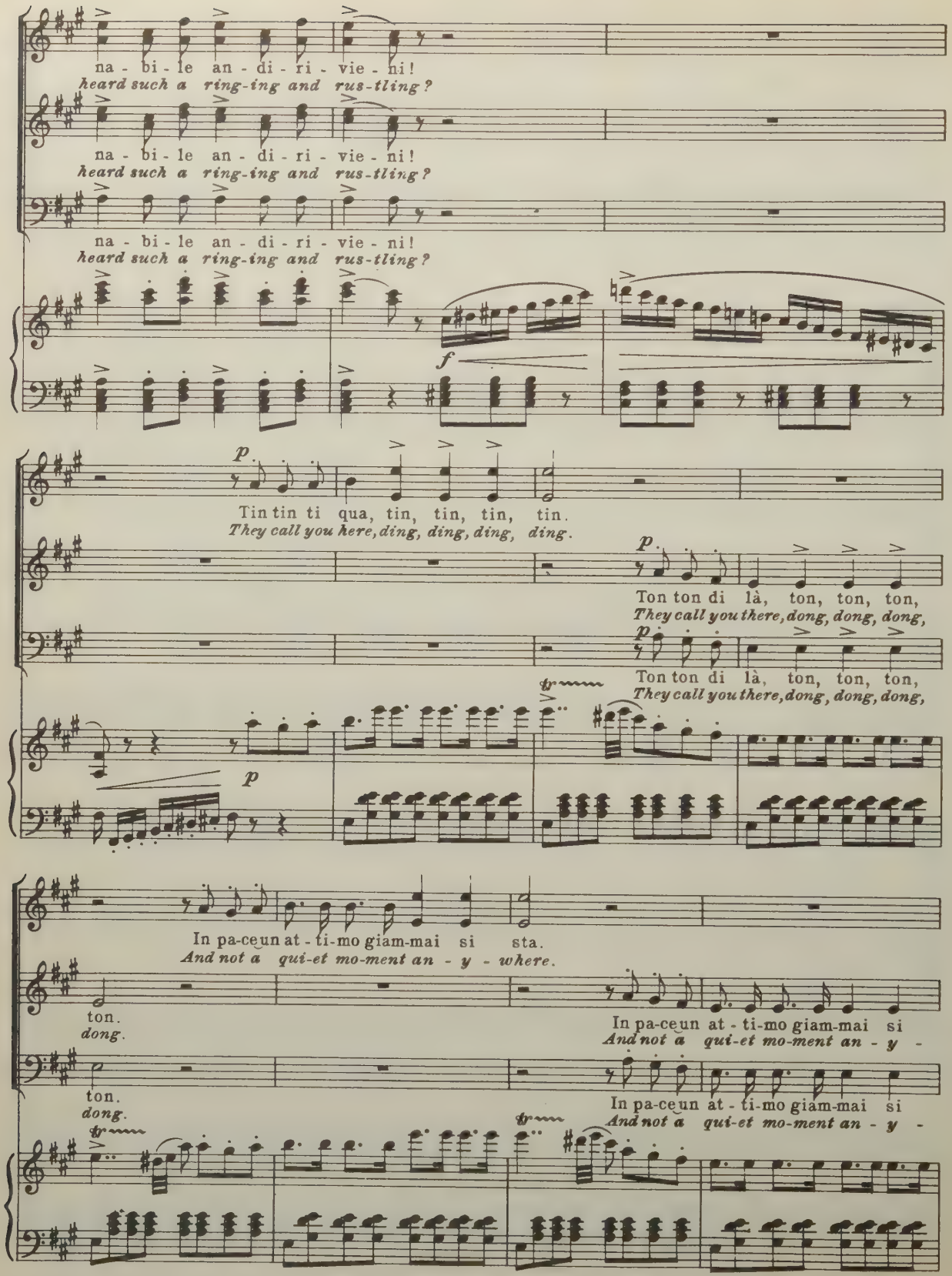

DON PASQUALE
Qual-che no-ta di cuf-fiee di mer-let-ti che la si-gno-ra qui la-sciò per ca-so.
Here's a bill from her seamstress or her tailor. I wonder what will be the to-tal this time?
Recit.
p
(Reads)
(Reads)
"Adorata Sofronia!" Ehi! eh-i! cheaf-fa-reè que-sto? "Fra le nove e le dieci della sera, sarò dietro il
"Dearest Sophronia:" Ah-a! What have we here? "Between nine and ten this evening I shall be
giardino, dalla parte che guarda a settentrione. Per maggior precauzione fa, se puoi, d'introdurmi per
at the north end of the garden. It would be safest for you to let me in at the wicket gate
la porta segreta. A noi daran ricetto securo l'ombre del boschetto. Mi scordavo di dirti che
where we will be hidden by the trees. Remember that I shall signal to you by singing a
fp

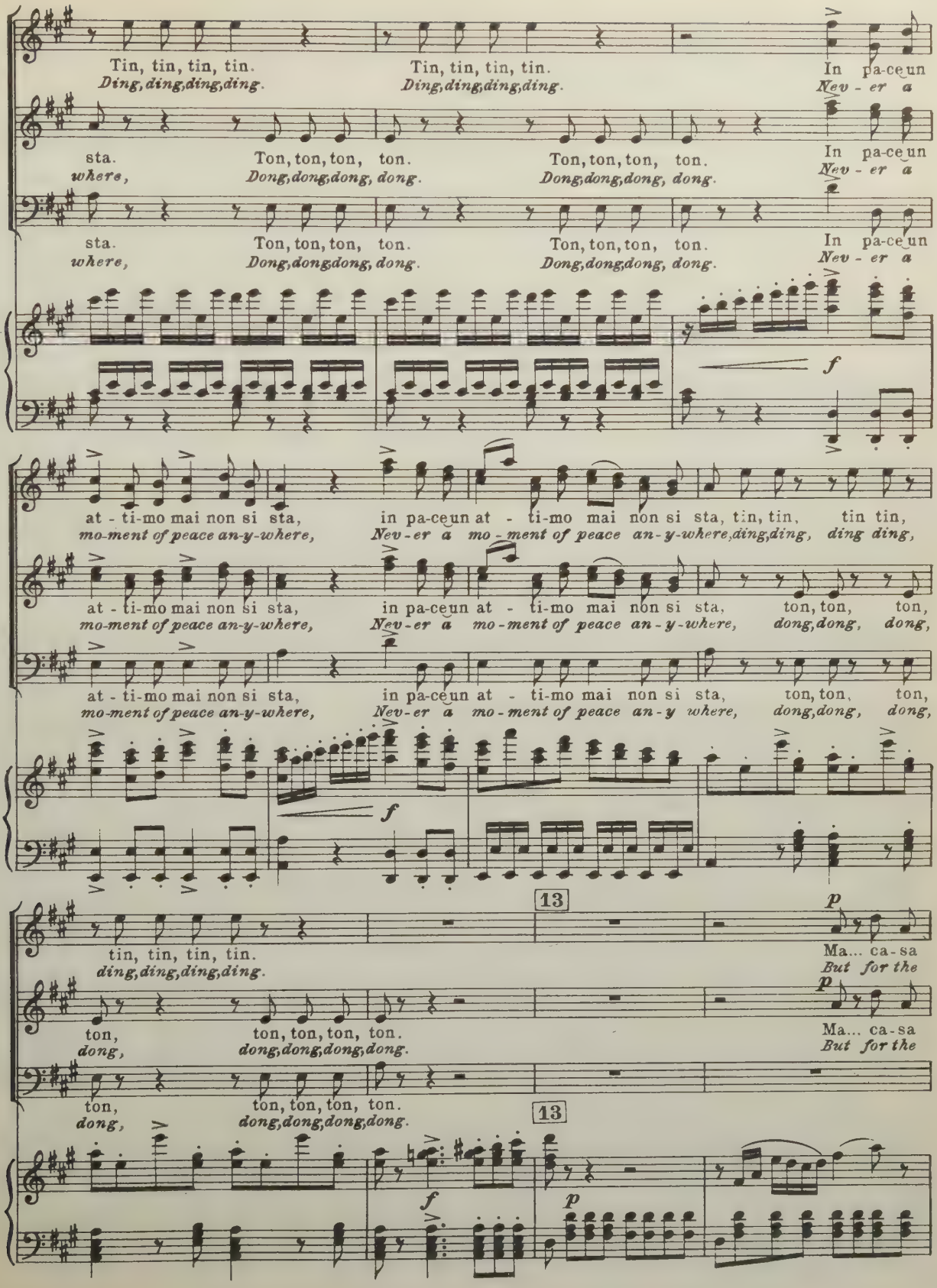

P
annunzierò cantando il giunger mio. Mi raccomando. Il tuo fedele. Addio."
serenade. Your true lover."
(raging)
P
Que-st'è trop-po; co - ste-i mi vuol mor - toar-ra - bia-to! Ah! non ne pos-so
This is dread-ful! She'll drive me to my death be-fore she's fin-ished. What can a per-son
f
(rings)
(to servants)
P
più, per-do la te-sta! Si chia-mi Ma-la - te-sta. Cor-re-te dal Dot-to-re, di-te-gli che sto
do? I'm go-ing cra-zy! I'll send for Ma-la - te-sta. Run out and get the Doc-tor. Go tell him I am
p
(Exits)
P
mal, che ven-ga to-sto. (O cre-pa-re,o fi-nir-la ad o-gni co-sto.)
ill and he must hur-ry. (I'll ex-pose this be-tray-er or I shall per-ish.)
f

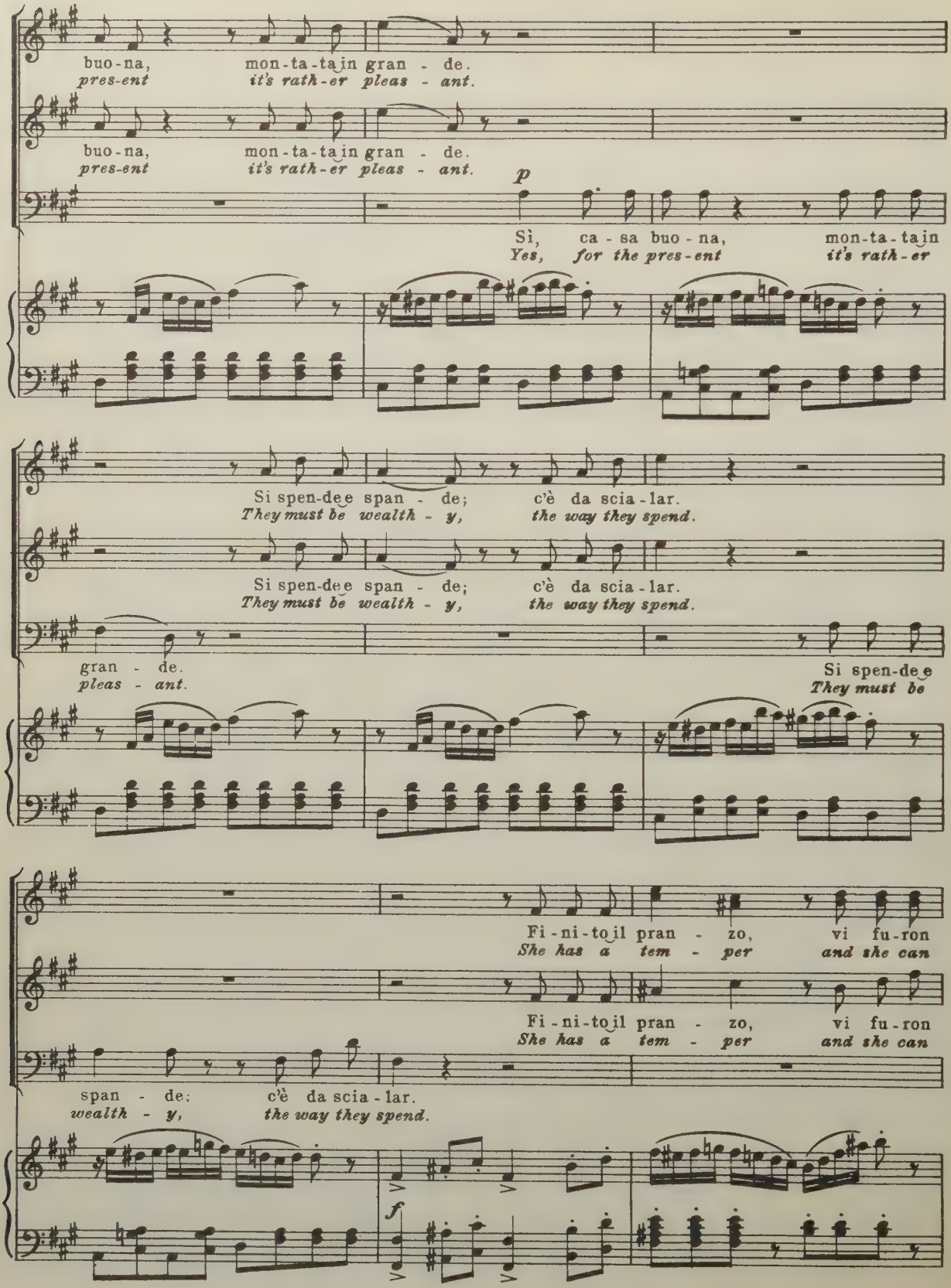
Chorus

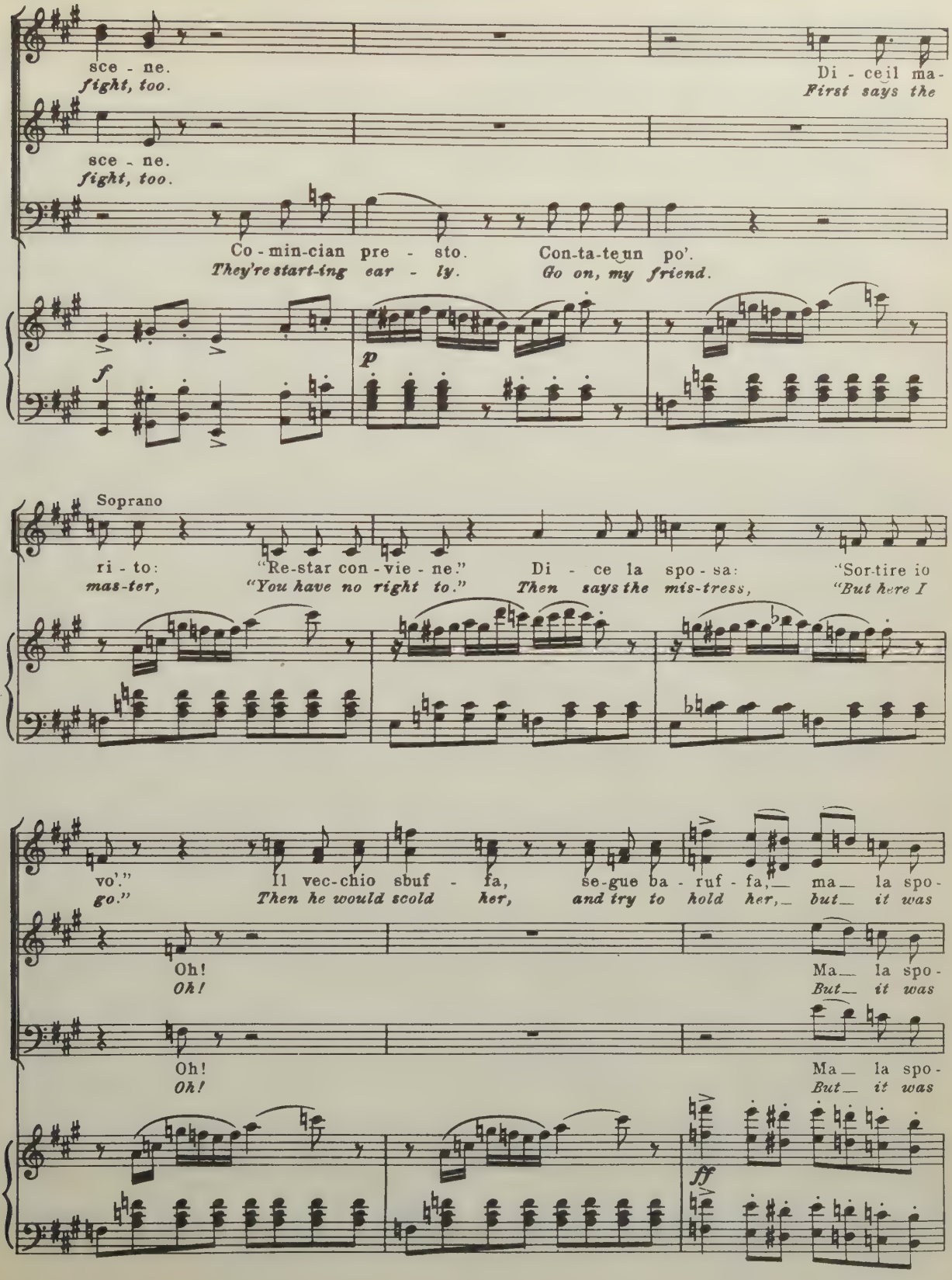
SCENE III

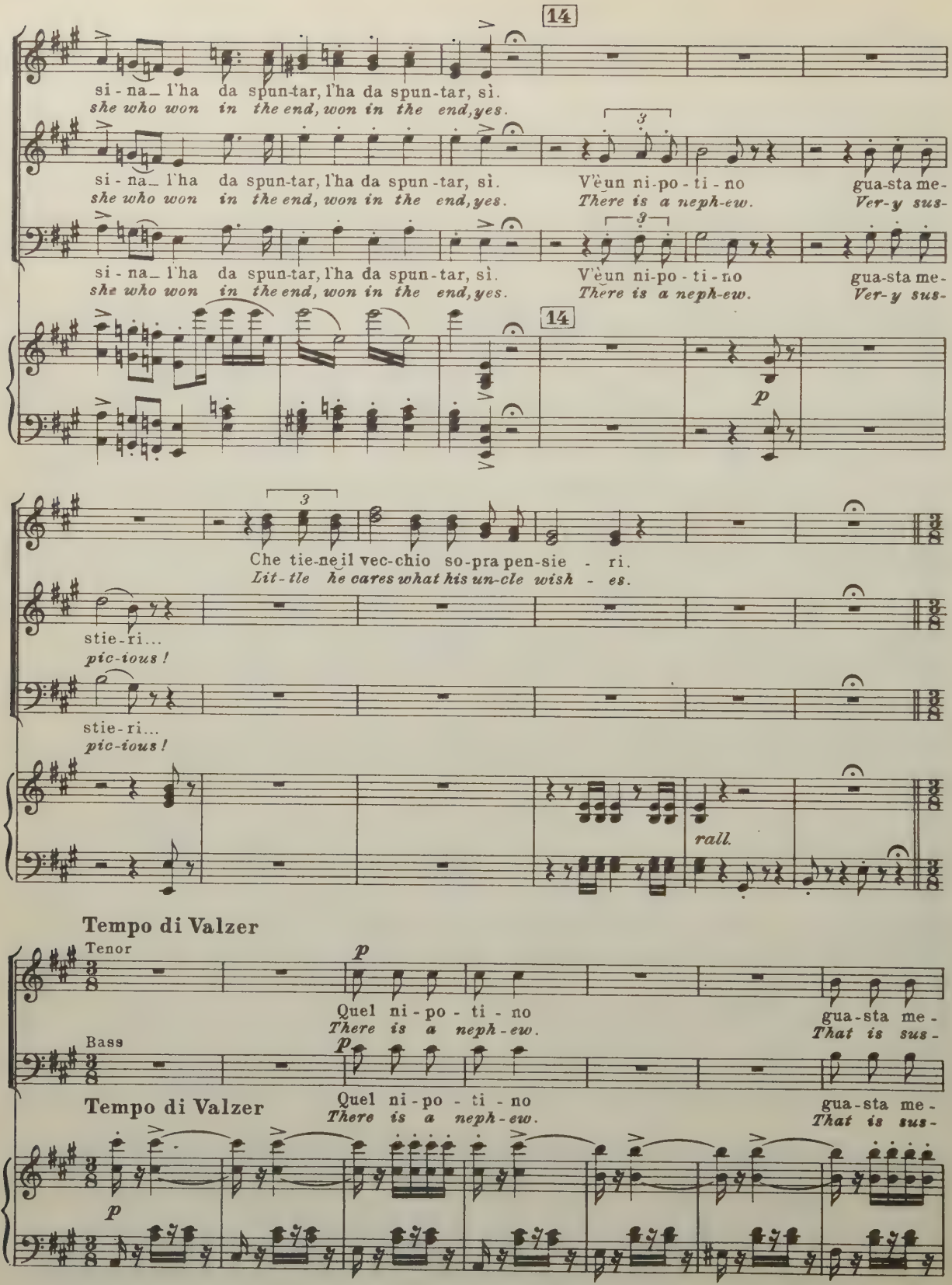


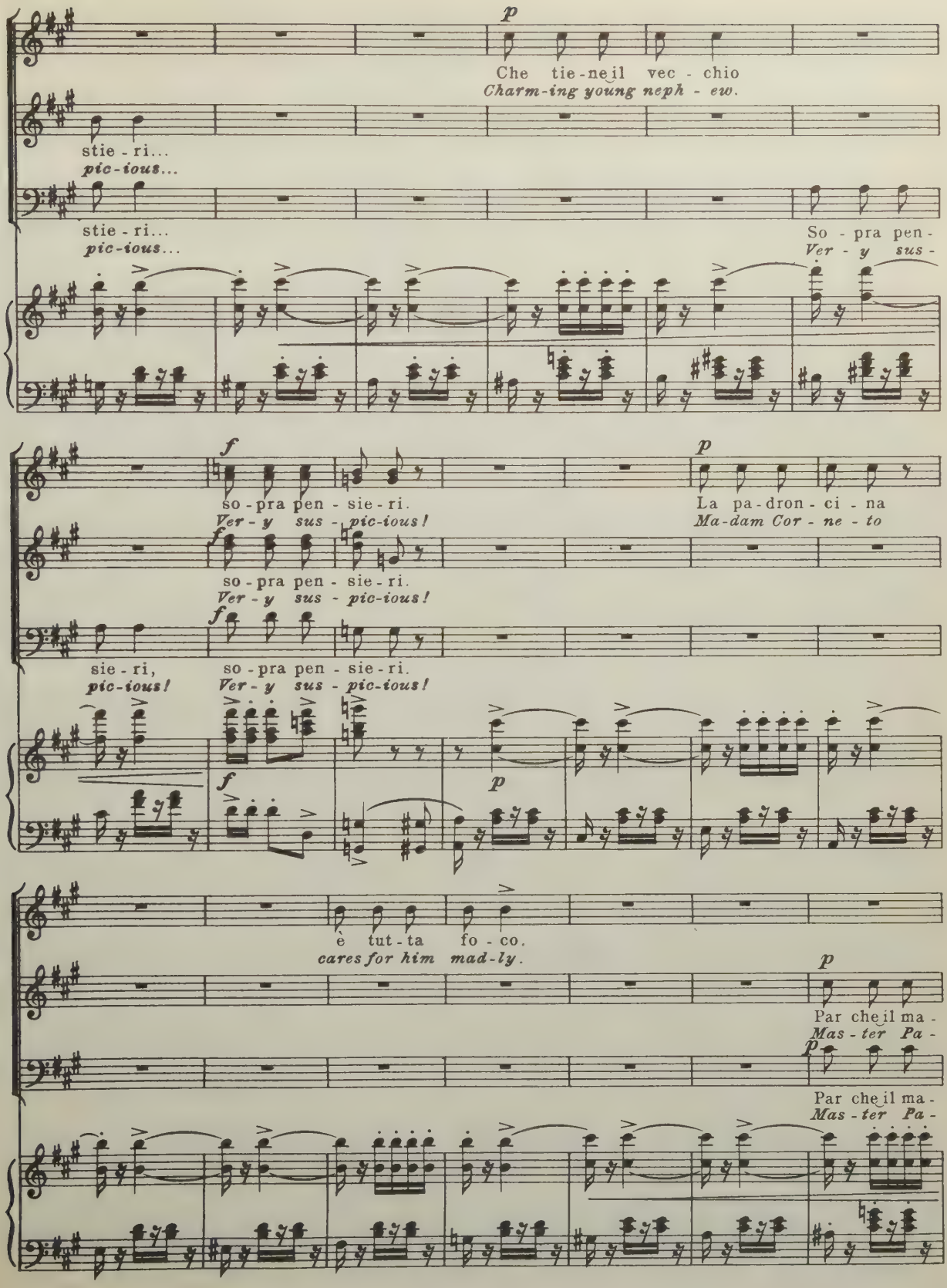

na - bi - le an - di - ri - vie - ni!
heard such a ring-ing and rus-tling?
na - bi - le an - di - ri - vie - ni!
heard such a ring-ing and rus-tling?
na - bi - le an - di - ri - vie - ni!
heard such a ring-ing and rus-tling?
f
p
Tin tin ti qua, tin, tin, tin, tin.
They call you here, ding, ding, ding, ding.
p
Ton ton di là, ton, ton, ton,
They call you there, dong, dong, dong,
p
Ton ton di là, ton, ton, ton,
They call you there, dong, dong, dong,
p
In pa-ce un at - ti-mo giam-mai si sta.
And not a qui-et mo-ment an - y - where.
ton.
dong.
In pa-ce un at - ti-mo giam-mai si
And not a qui-et mo-ment an - y -
ton.
dong.
In pa-ce un at - ti-mo giam-mai si
And not a qui-et mo-ment an - y -

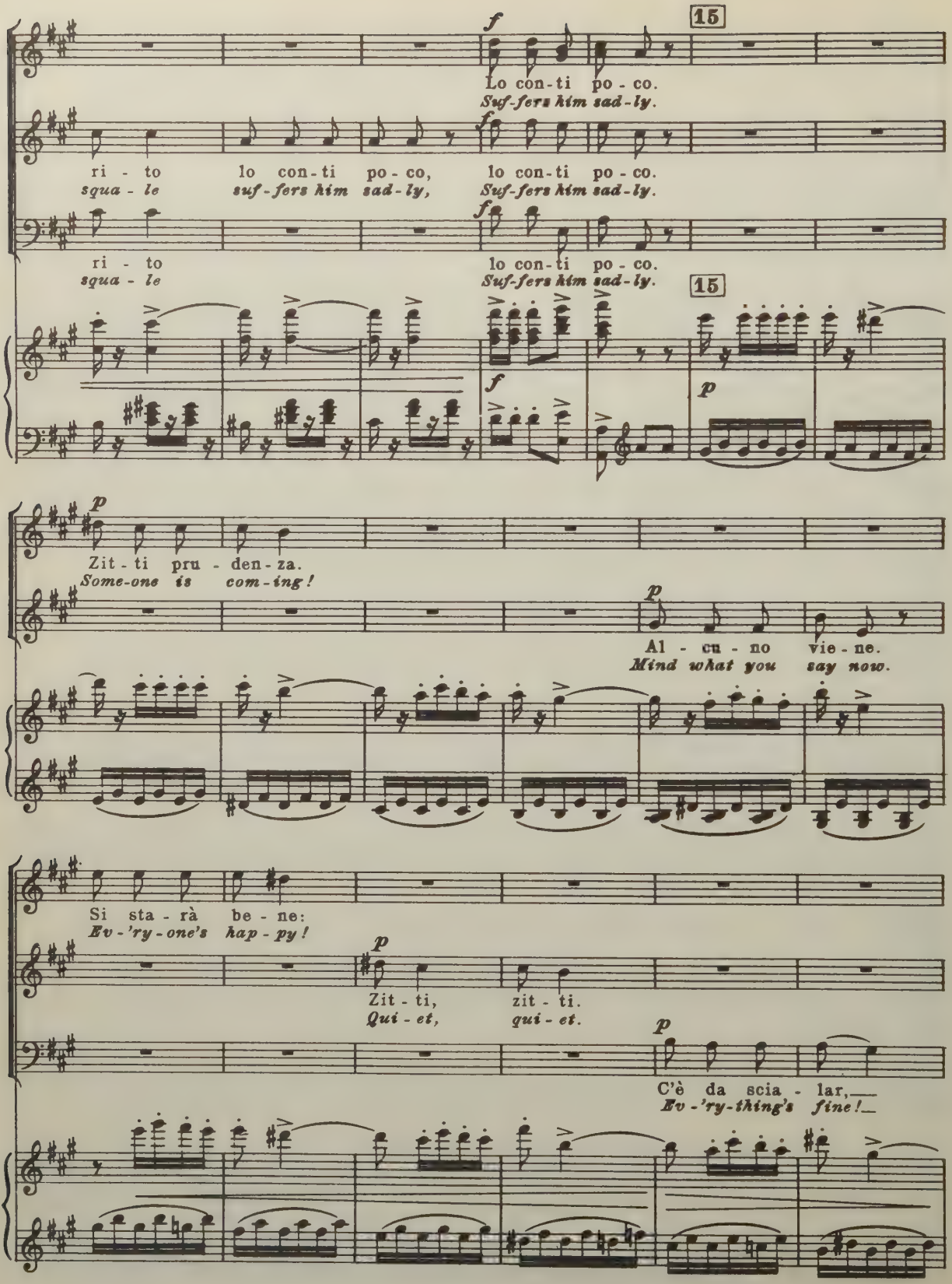

Tin, tin, tin, tin.
Ding, ding, ding, ding.
Tin, tin, tin, tin.
Ding, ding, ding, ding.
In pa-ce un
Nev - er a
sta.
where,
Ton, ton, ton, ton.
Dong, dong, dong, dong.
Ton, ton, ton, ton.
Dong, dong, dong, dong.
In pa-ce un
Nev - er a
sta.
where,
Ton, ton, ton, ton.
Dong, dong, dong, dong.
Ton, ton, ton, ton.
Dong, dong, dong, dong.
In pa-ce un
Nev - er a
f
at - ti-mo mai non si sta,
mo-ment of peace an-y-where,
in pa-ce un at - ti-mo mai non si sta, tin, tin, tin tin,
Nev - er a mo - ment of peace an-y-where, ding, ding, ding ding,
at - ti-mo mai non si sta,
mo-ment of peace an-y-where,
in pa-ce un at - ti-mo mai non si sta, ton, ton, ton,
Nev - er a mo - ment of peace an-y-where, dong, dong, dong,
at - ti-mo mai non si sta,
mo-ment of peace an-y-where,
in pa-ce un at - ti-mo mai non si sta, ton, ton, ton,
Nev - er a mo - ment of peace an-y where, dong, dong, dong,
f
13
p
tin, tin, tin, tin.
ding, ding, ding, ding.
Ma... ca - sa
But for the
p
ton,
dong,
ton, ton, ton, ton.
dong, dong, dong, dong.
Ma... ca - sa
But for the
ton,
dong,
ton, ton, ton, ton.
dong, dong, dong, dong.
13
f
p

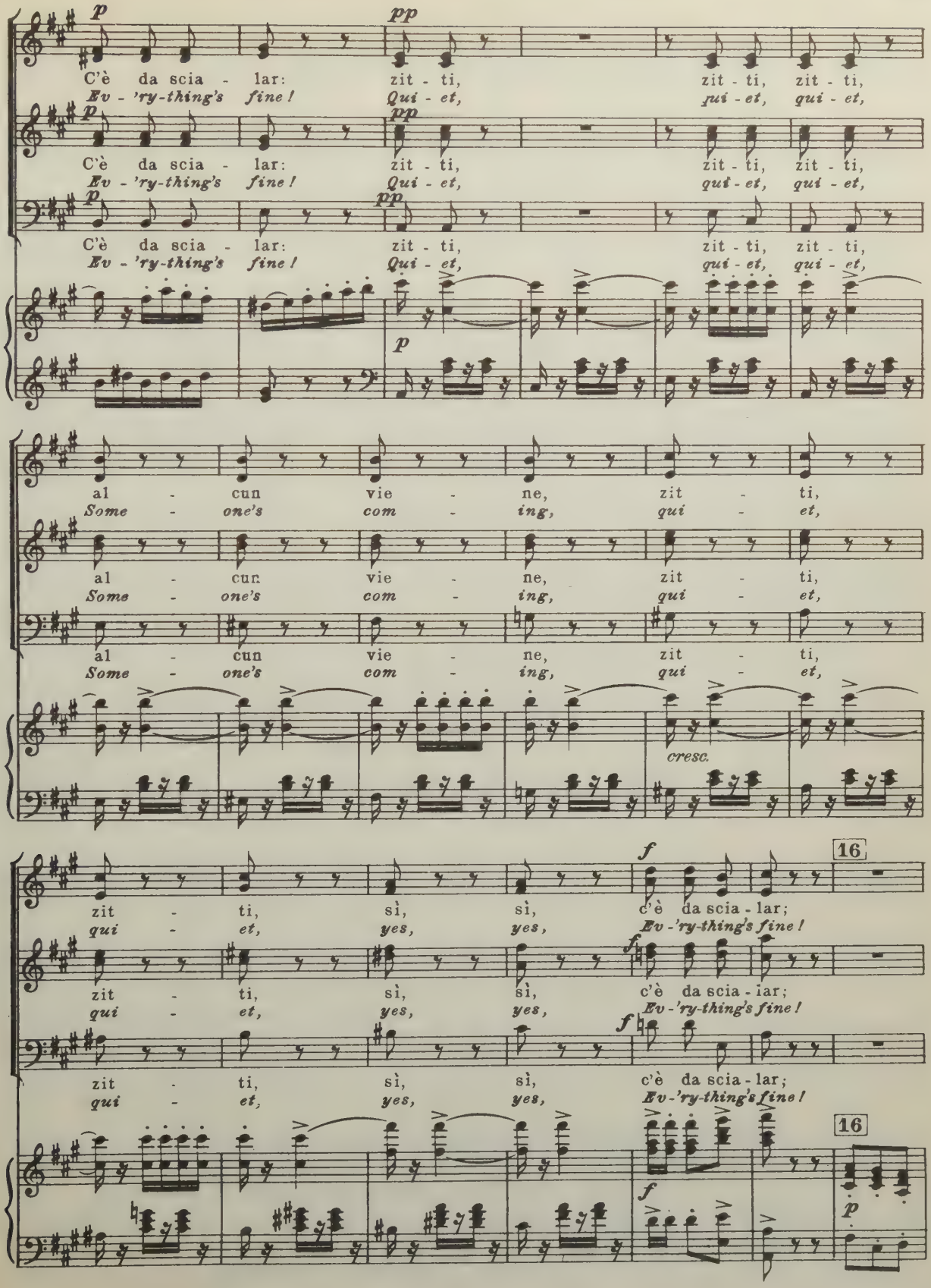

buo - na, mon - ta - ta in gran - de.
pres-ent it's rath-er pleas - ant.
buo - na, mon - ta - ta in gran - de.
pres-ent it's rath-er pleas - ant.
p
Sì, ca - sa buo - na, mon - ta - ta in
Yes, for the pres-ent it's rath-er
Si spen-de e span - de; c'è da scia - lar.
They must be wealth - y, the way they spend.
Si spen-de e span - de; c'è da scia - lar.
They must be wealth - y, the way they spend.
gran - de.
pleas - ant.
Si spen-de e
They must be
Fi - ni - to il pran - zo, vi fu - ron
She has a tem - per and she can
Fi - ni - to il pran - zo, vi fu - ron
She has a tem - per and she can
span - de; c'è da scia - lar.
wealth - y, the way they spend.
f

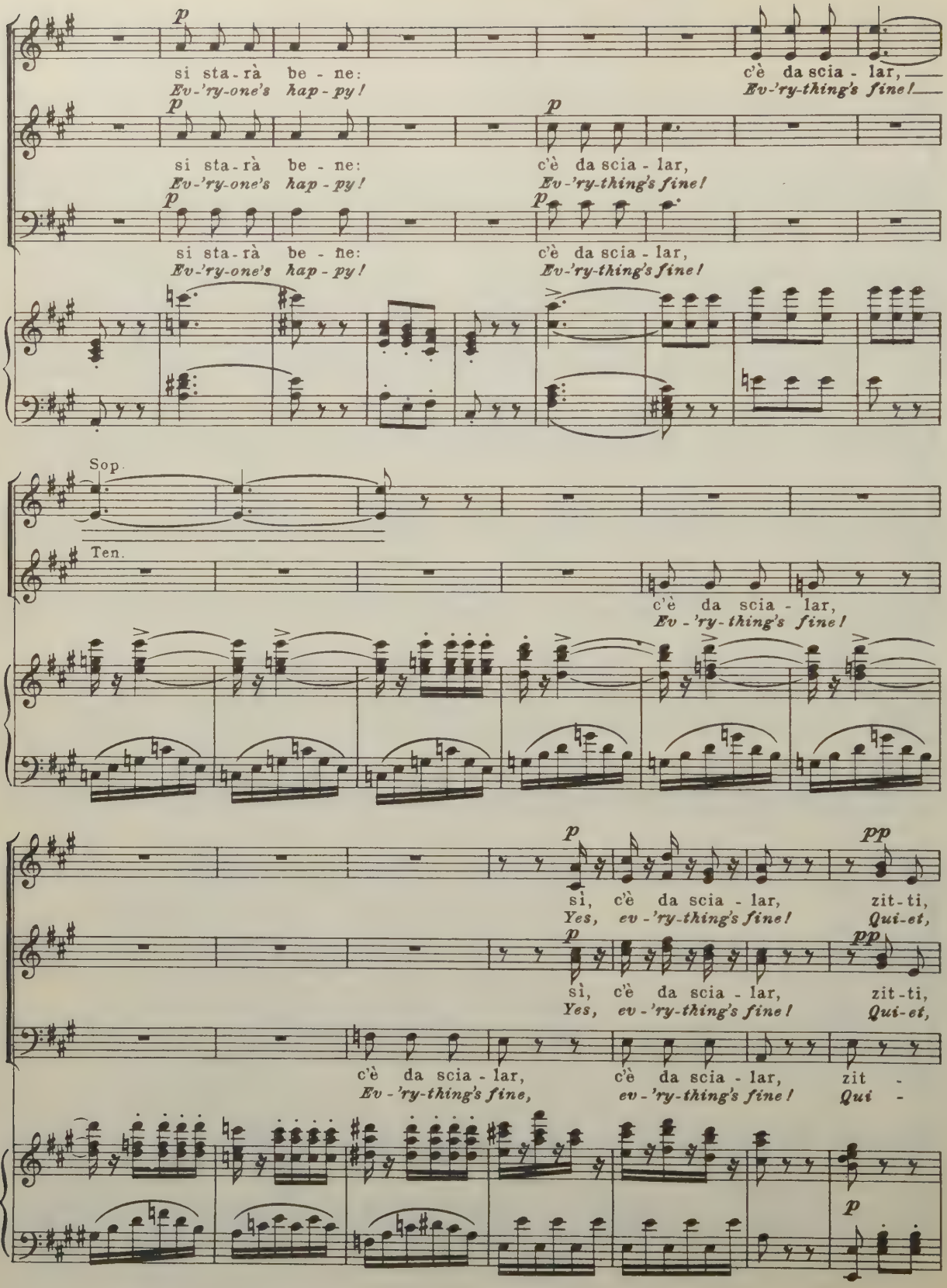

sce - ne.
fight, too.
Di - ce il ma-
First says the
sce - ne.
fight, too.
Co - min-cian pre - sto.
They're start-ing ear - ly.
Con-ta-te un po'.
Go on, my friend.
f
p
Soprano
ri - to:
mas-ter,
"Re-star con - vie - ne."
"You have no right to."
Di - ce la spo - sa:
Then says the mis-tress,
"Sor-tire io
"But here I
vo'."
go."
Il vec-chio sbuf - fa,
Then he would scold her,
se-gue ba - ruf - fa,
and try to hold her,
ma la spo-
but it was
Oh!
Oh!
Ma la spo-
But it was
Oh!
Oh!
Ma la spo-
But it was
ff

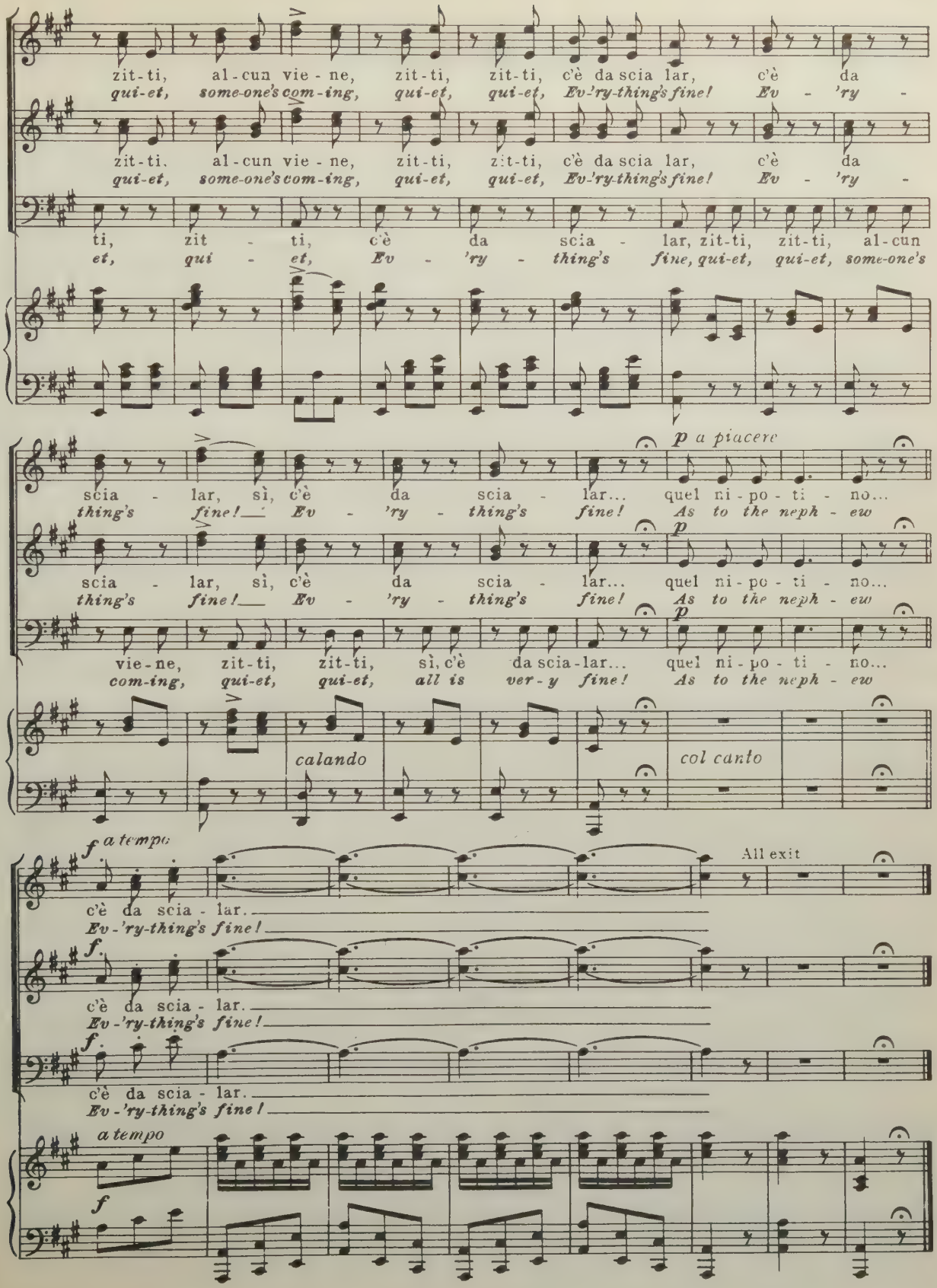

14
si - na_ l'ha da spun-tar, l'ha da spun-tar, sì.
she who won in the end, won in the end, yes.
si - na_ l'ha da spun-tar, l'ha da spun-tar, sì.
she who won in the end, won in the end, yes.
V'è un ni-po - ti - no
There is a neph-ew.
gua-sta me-
Ver-y sus-
si - na_ l'ha da spun-tar, l'ha da spun-tar, sì.
she who won in the end, won in the end, yes.
V'è un ni-po - ti - no
There is a neph-ew.
gua-sta me-
Ver-y sus-
14
p
Che tie-ne il vec-chio so-pra pen-sie - ri.
Lit-tle he cares what his un-cle wish - es.
stie-ri...
pic-ious!
stie-ri...
pic-ious!
rall.
Tempo di Valzer
Tenor
p
Quel ni - po - ti - no
There is a neph-ew.
gua-sta me -
That is sus -
Bass
p
Tempo di Valzer
Quel ni - po - ti - no
There is a neph-ew.
gua-sta me -
That is sus -
p


p
Che tie-ne il vec-chio
Charm-ing young neph-ew.
stie-ri...
pic-ious...
stie-ri...
pic-ious...
So-pra pen-
Ver-y sus-
f
so-pra pen-sie-ri.
Ver-y sus-pic-ious!
p
La pa-dron-ci-na
Ma-dam Cor-ne-to
f
so-pra pen-sie-ri.
Ver-y sus-pic-ious!
sie-ri,
pic-ious!
so-pra pen-sie-ri.
Ver-y sus-pic-ious!
f
p
è tut-ta fo-co.
cares for him mad-ly.
p
Par che il ma-
Mas-ter Pa-
p
Par che il ma-
Mas-ter Pa-


15
Lo con-ti po-co.
Suf-fers him sad-ly.
ri - to lo con-ti po-co, lo con-ti po-co.
squa - le suf-fers him sad-ly, Suf-fers him sad-ly.
ri - to lo con-ti po-co.
squa - le Suf-fers him sad-ly.
15
Zit-ti pru-den-za.
Some-one is com-ing!
Al - cu - no vie-ne.
Mind what you say now.
Si sta-rà be-ne:
Ev-'ry-one's hap-py!
Zit-ti, zit-ti.
Qui-et, qui-et.
C'è da scia - lar,
Ev-'ry-thing's fine!

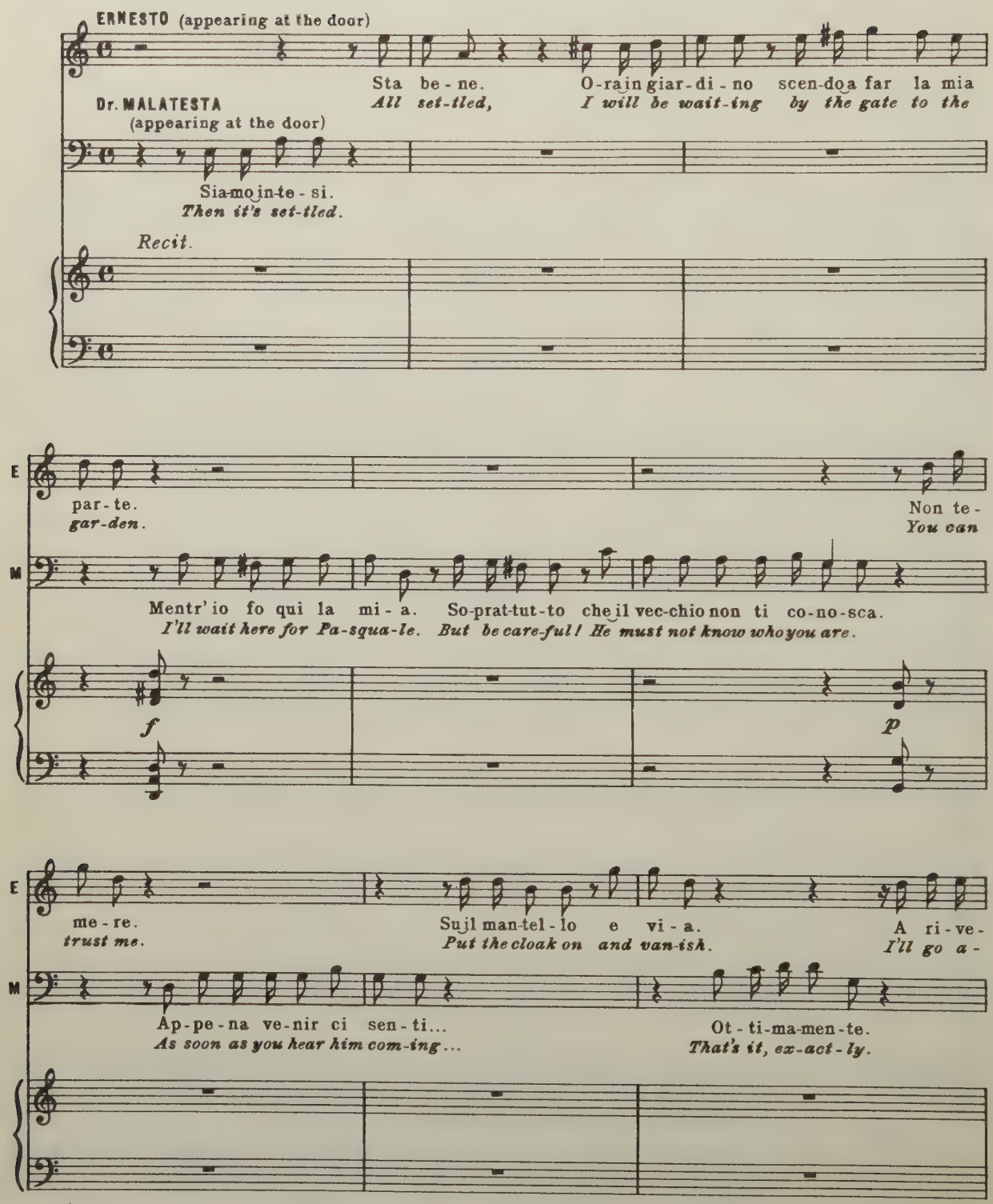

p
pp
C'è da scia - lar: zit - ti, zit - ti, zit - ti,
Ev - 'ry-thing's fine! Qui - et, qui - et, qui - et,
C'è da scia - lar: zit - ti, zit - ti, zit - ti,
Ev - 'ry-thing's fine! Qui - et, qui - et, qui - et,
C'è da scia - lar: zit - ti, zit - ti, zit - ti,
Ev - 'ry-thing's fine! Qui - et, qui - et, qui - et,
al - cun vie - ne, zit - ti,
Some - one's com - ing, qui - et,
al - cun vie - ne, zit - ti,
Some - one's com - ing, qui - et,
al - cun vie - ne, zit - ti,
Some - one's com - ing, qui - et,
cresc.
f
16
zit - ti, sì, sì, c'è da scia - lar;
qui - et, yes, yes, Ev - 'ry-thing's fine!
zit - ti, sì, sì, c'è da scia - lar;
qui - et, yes, yes, Ev - 'ry-thing's fine!
zit - ti, sì, sì, c'è da scia - lar;
qui - et, yes, yes, Ev - 'ry-thing's fine!
16

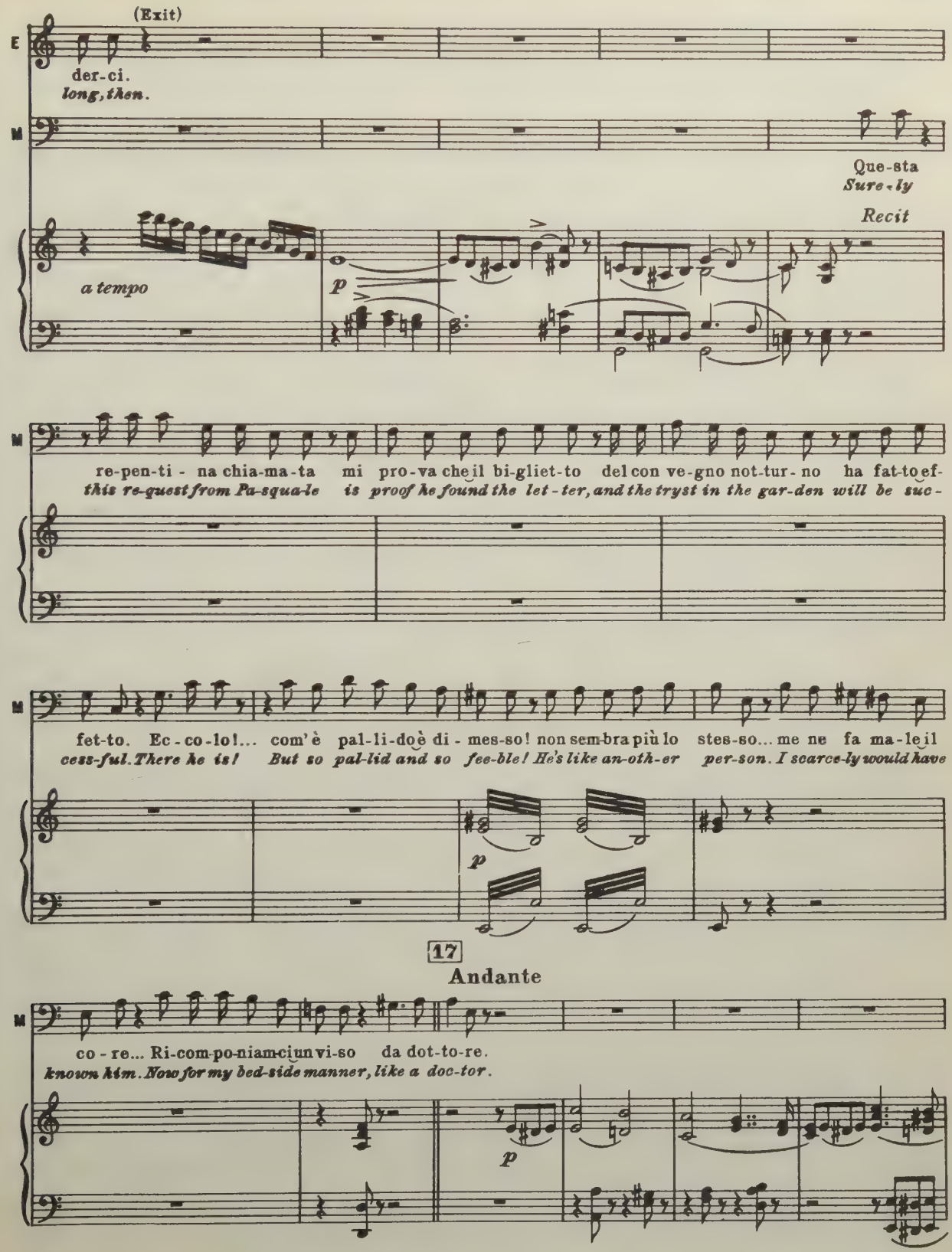

p
si sta-rà be - ne:
Ev-'ry-one's hap - py!
c'è da scia - lar,
Ev-'ry-thing's fine!
si sta-rà be - ne:
Ev-'ry-one's hap - py!
c'è da scia - lar,
Ev-'ry-thing's fine!
si sta-rà be - ne:
Ev-'ry-one's hap - py!
c'è da scia - lar,
Ev-'ry-thing's fine!
Sop.
Ten.
c'è da scia - lar,
Ev - 'ry - thing's fine!
pp
sì, c'è da scia - lar, zit-ti,
Yes, ev - 'ry-thing's fine! Qui-et,
sì, c'è da scia - lar, zit-ti,
Yes, ev - 'ry-thing's fine! Qui-et,
c'è da scia - lar, c'è da scia - lar, zit -
Ev - 'ry-thing's fine, ev - 'ry-thing's fine! Qui -


zit-ti, al-cun vie-ne, zit-ti, zit-ti, c'è da scia lar, c'è da
qui-et, some-one's com-ing, qui-et, qui-et, Ev-'ry-thing's fine! Ev - 'ry -
zit-ti. al-cun vie-ne, zit-ti, zit-ti, c'è da scia lar, c'è da
qui-et, some-one's com-ing, qui-et, qui-et, Ev-'ry-thing's fine! Ev - 'ry -
ti, zit - ti, c'è da scia - lar, zit-ti, zit-ti, al-cun
et, qui - et, Ev - 'ry - thing's fine, qui-et, qui-et, some-one's
p a piacere
scia - lar, sì, c'è da scia - lar... quel ni-po-ti - no...
thing's fine! Ev - 'ry - thing's fine! As to the neph - ew
p
scia - lar, sì, c'è da scia - lar... quel ni-po-ti - no...
thing's fine! Ev - 'ry - thing's fine! As to the neph - ew
p
vie-ne, zit-ti, zit-ti, sì, c'è da scia-lar... quel ni-po-ti - no...
com-ing, qui-et, qui-et, all is ver-y fine! As to the neph - ew
calando
col canto
f a tempo
All exit
c'è da scia - lar.
Ev-'ry-thing's fine!
f
c'è da scia - lar.
Ev-'ry-thing's fine!
f
c'è da scia - lar.
Ev-'ry-thing's fine!
a tempo
f

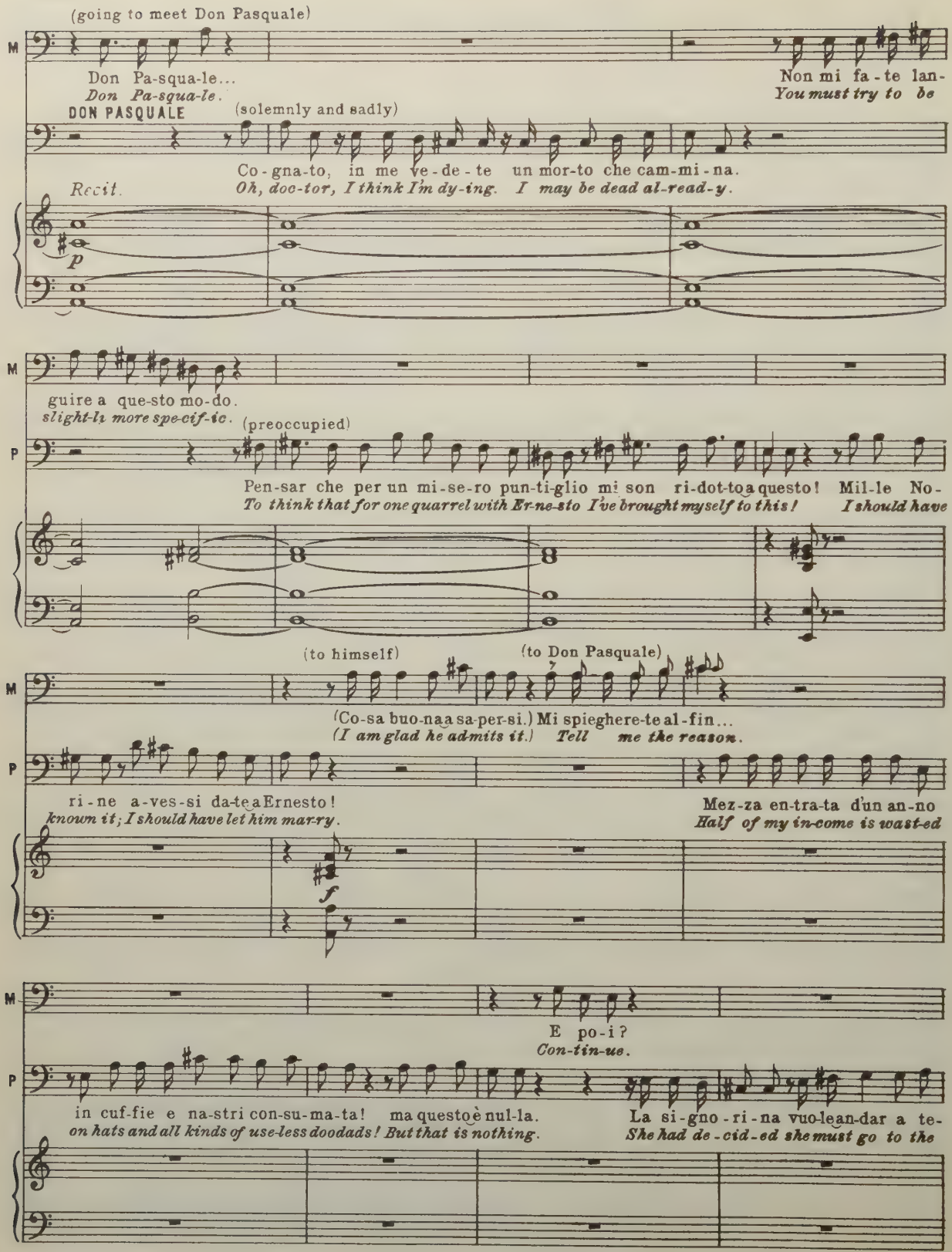
No. 11 Recitative And Duet

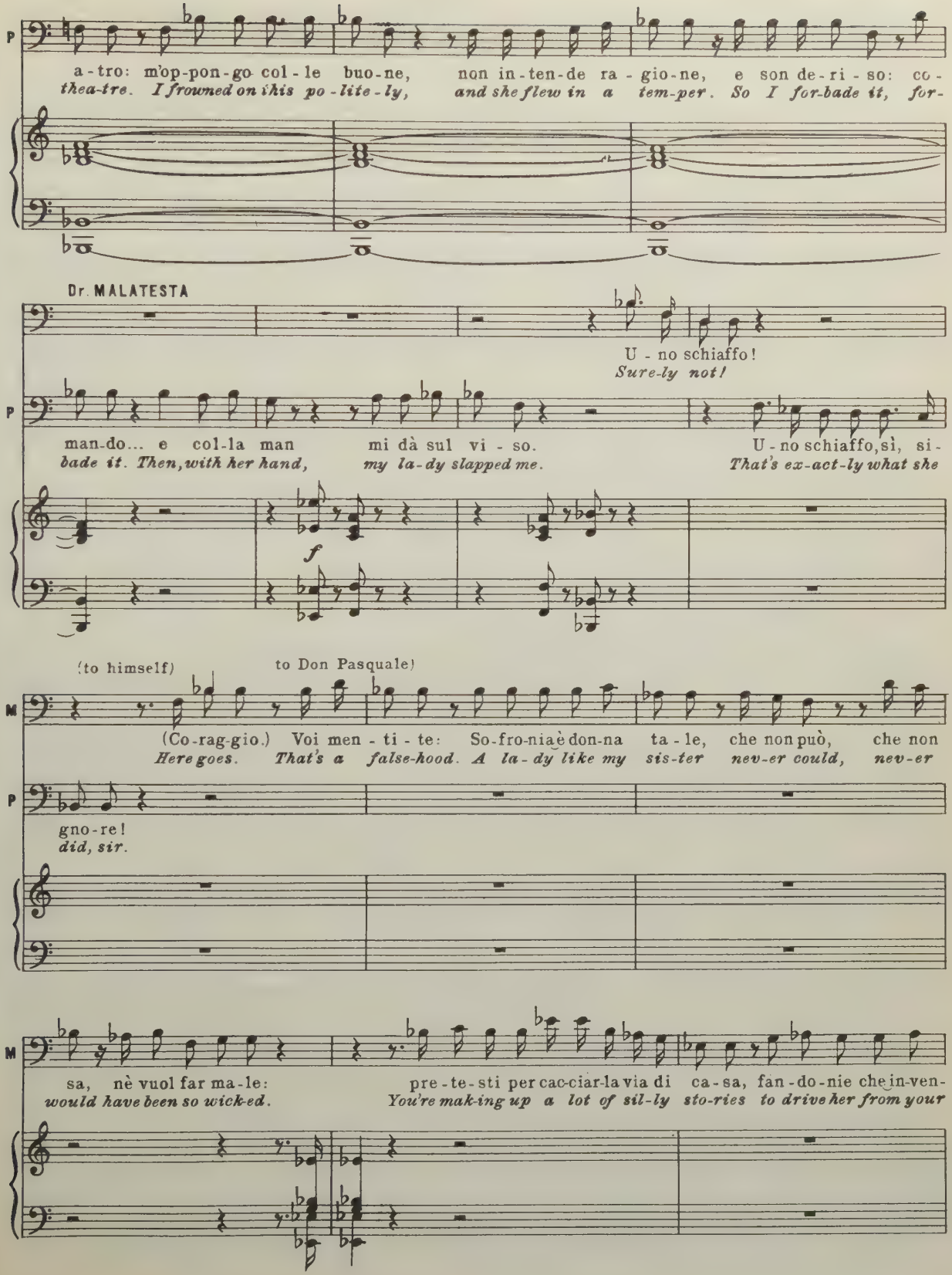
SCENE IV

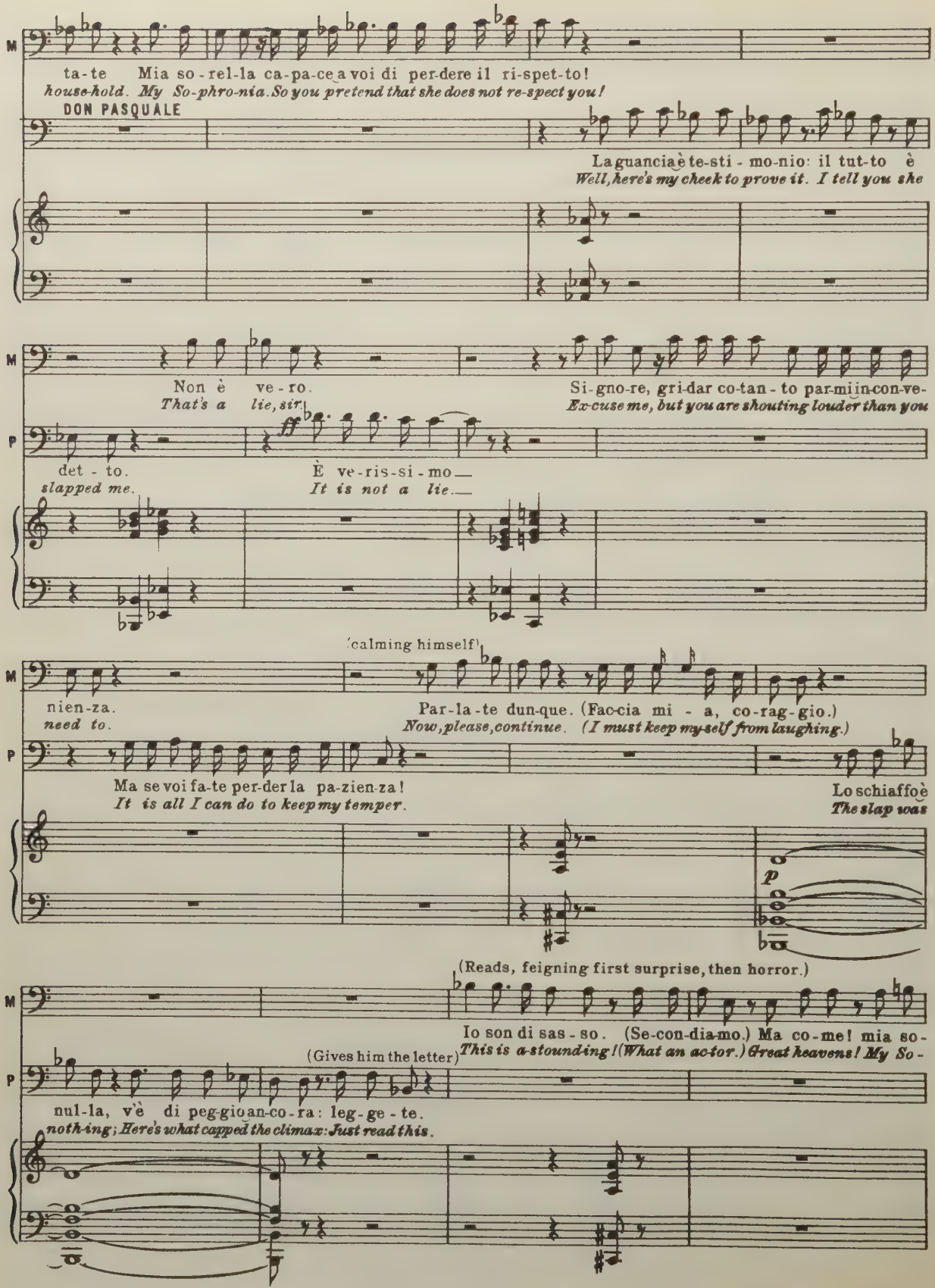

ERNESTO (appearing at the door)
Sta be - ne.
All set-tled,
O-rain giar-di - no scen-doa far la mia
I will be wait-ing by the gate to the
Dr. MALATESTA
(appearing at the door)
Sia-mo in-te - si.
Then it's set-tled.
Recit.
par - te.
gar-den.
Non te -
You can
Mentr' io fo qui la mi - a. So-prat-tut-to che il vec-chio non ti co-no-sca.
I'll wait here for Pa-squa-le. But be care-ful! He must not know who you are.
f
p
me - re.
trust me.
Sujl man-tel - lo e vi - a.
Put the cloak on and van-ish.
A ri - ve -
I'll go a -
Ap-pe - na ve-nir ci sen - ti...
As soon as you hear him com-ing...
Ot - ti-ma-men - te.
That's it, ex-act - ly.

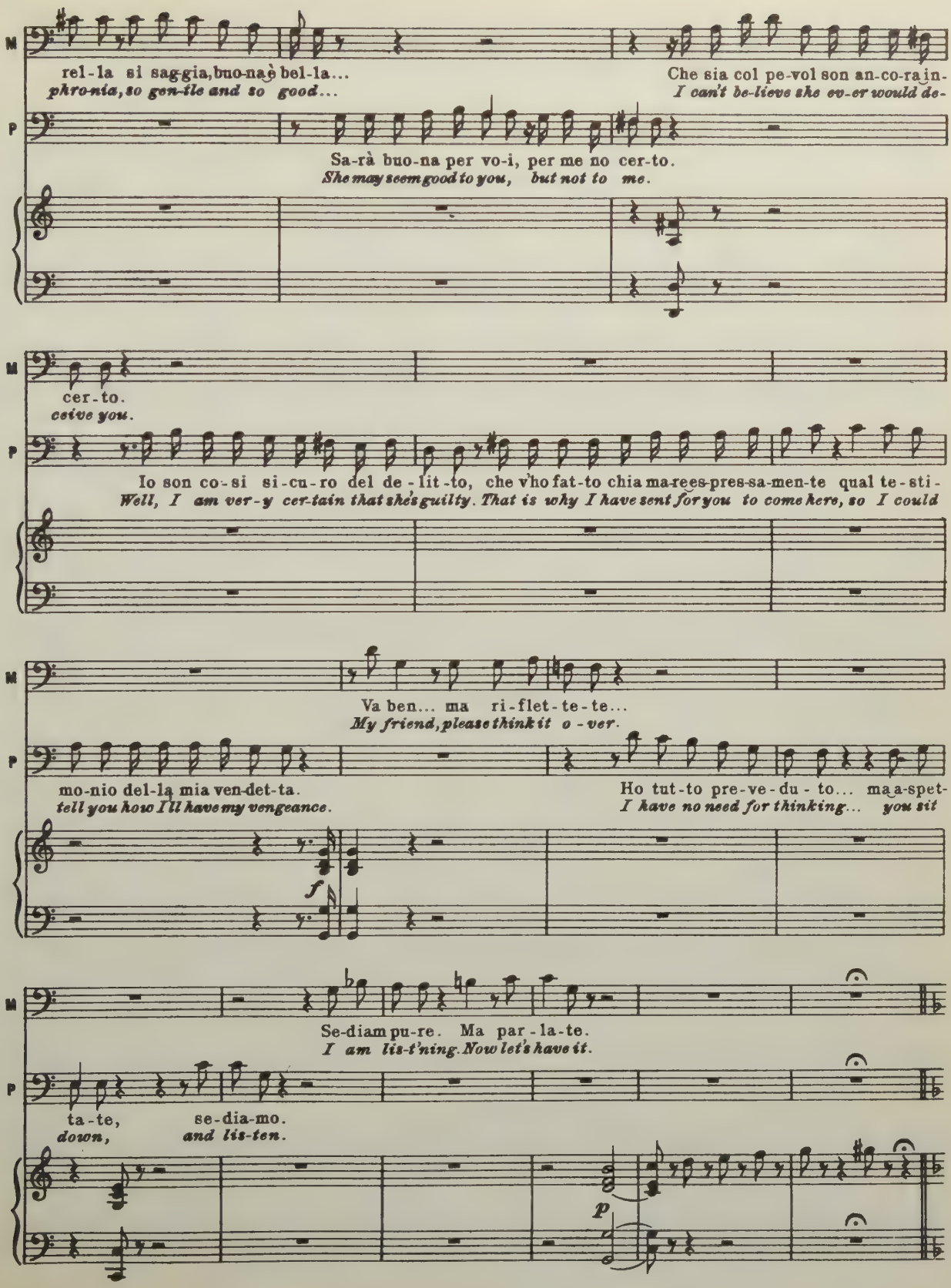

(Exit)
E
der-ci.
long, then.
M
Que-sta
Sure-ly
Recit
a tempo
p
M
re-pen-ti - na chia-ma-ta mi pro-va che il bi-gliet-to del con ve-gno not-tur - no ha fat-to ef-
this re-quest from Pa-squa-le is proof he found the let - ter, and the tryst in the gar-den will be suc-
M
fet-to. Ec - co - lo!... com'è pal-li-do è di - mes-so! non sem-bra più lo stes-so... me ne fa ma-le il
cess-ful. There he is! But so pal-lid and so fee-ble! He's like an-oth-er per-son. I scarce-ly would have
p
17
Andante
M
co - re... Ri-com-po-niam-ciun vi-so da dot-to-re.
known him. Now for my bed-side manner, like a doc-tor.
p

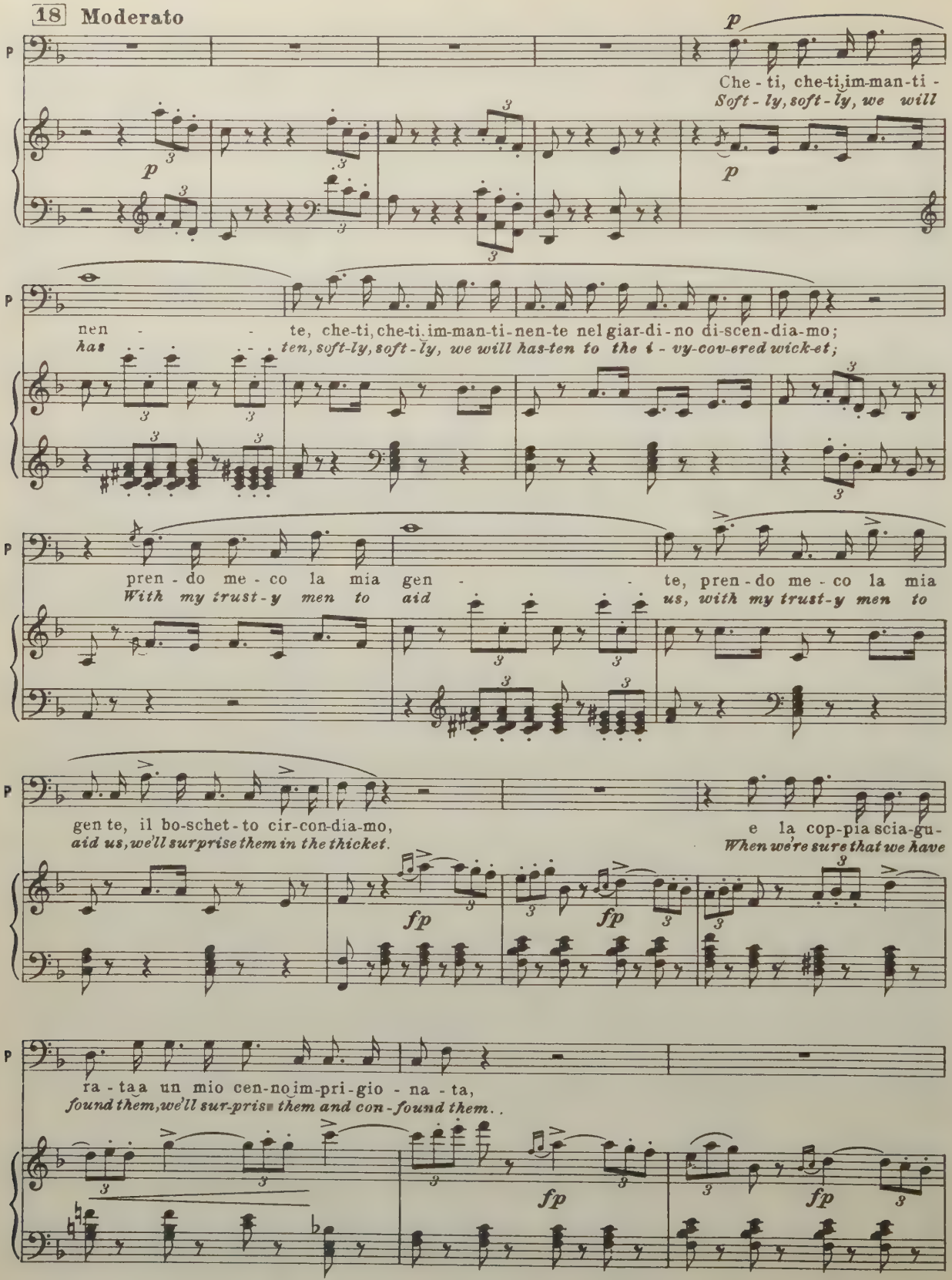
SCENE V

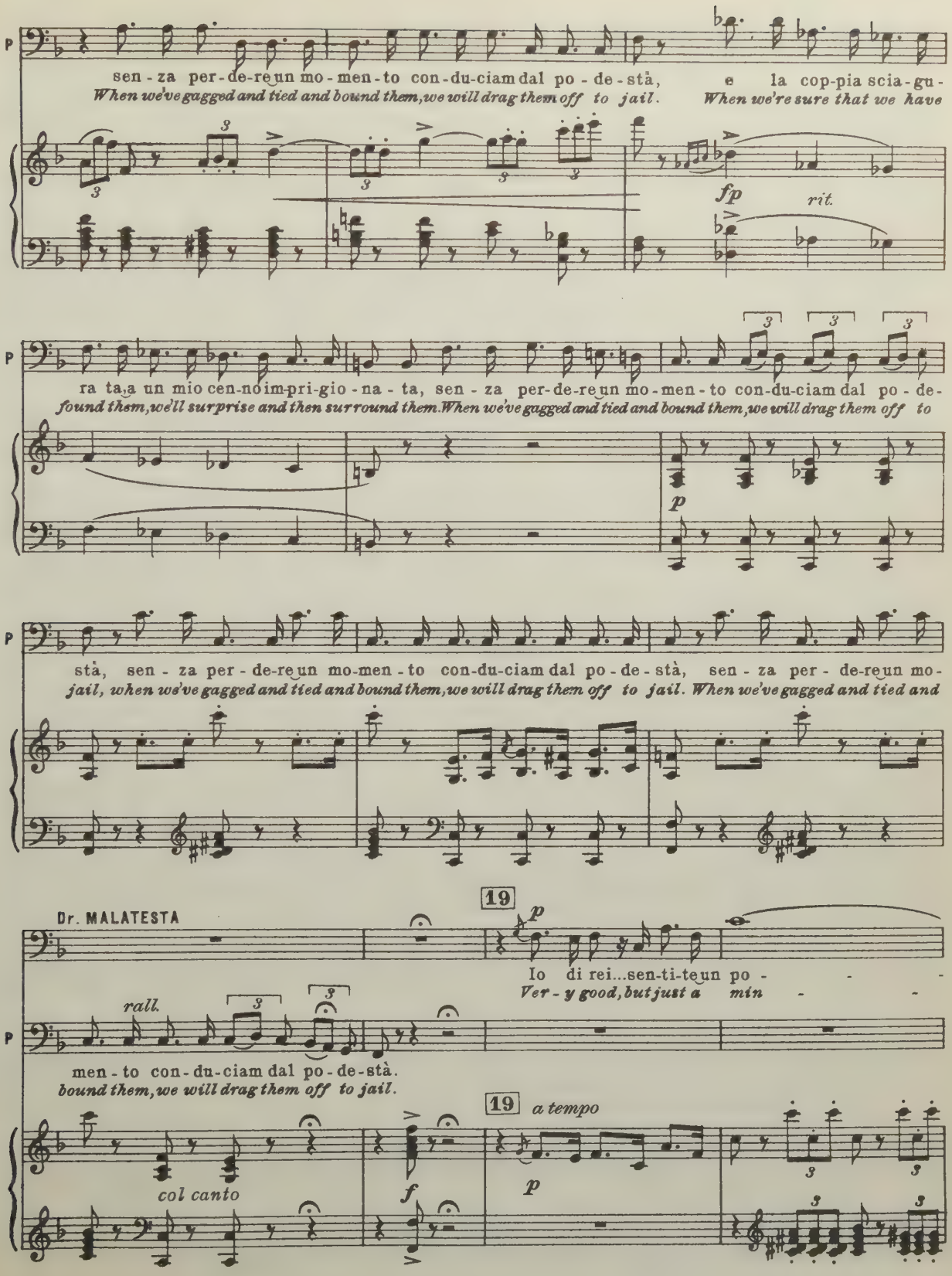

(going to meet Don Pasquale)
M
Don Pa-squa-le...
Don Pa-squa-le.
Non mi fa-te lan-
You must try to be
DON PASQUALE
(solemnly and sadly)
Co-gna-to, in me ve-de-te un mor-to che cam-mi-na.
Oh, doc-tor, I think I'm dy-ing. I may be dead al-read-y.
Recit.
p
guire a que-sto mo-do.
slight-li more spe-cif-ic.
(preoccupied)
P
Pen-sar che per un mi-se-ro pun-ti-glio mi son ri-dot-to a questo! Mil-le No-
To think that for one quarrel with Er-ne-sto I've brought myself to this! I should have
(to himself)
(to Don Pasquale)
(Co-sa buo-na a sa-per-si.) Mi spieghere-te al-fin...
(I am glad he admits it.) Tell me the reason.
ri-ne a-ves-si da-te a Ernesto!
known it; I should have let him mar-ry.
Mez-za en-tra-ta d'un an-no
Half of my in-come is wast-ed
f
E po-i?
Con-tin-ue.
in cuf-fie e na-stri con-su-ma-ta! ma questo è nul-la.
on hats and all kinds of use-less doodads! But that is nothing.
La si-gno-ri-na vuo-le an-dar a te-
She had de-cid-ed she must go to the

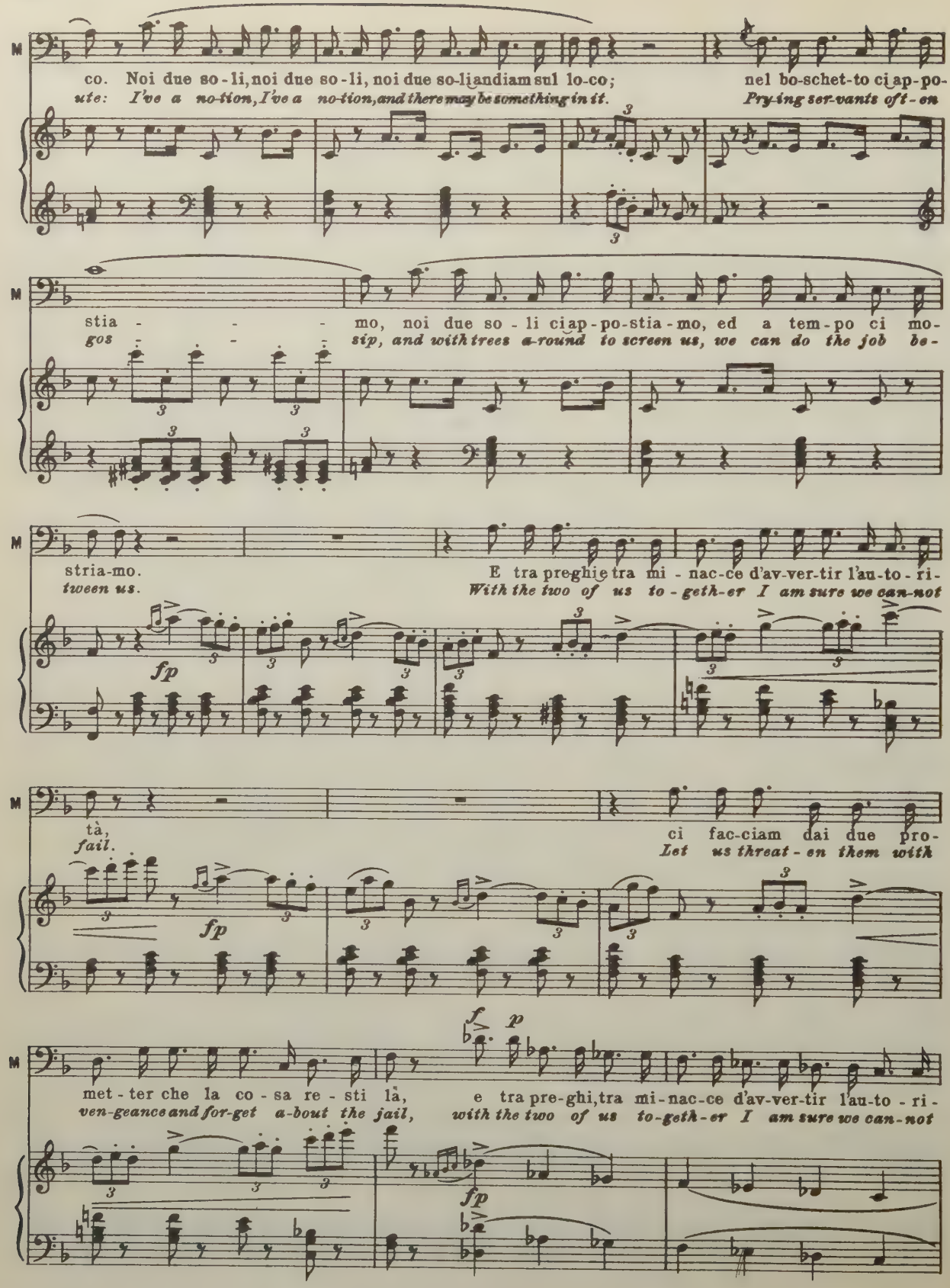

P
a-tro: m'op-pon-go col-le buo-ne, non in-ten-de ra-gio-ne, e son de-ri-so: co-
thea-tre. I frowned on this po-lite-ly, and she flew in a tem-per. So I for-bade it, for-
Dr. MALATESTA
U-no schiaffo!
Sure-ly not!
P
man-do... e col-la man mi dà sul vi-so. U-no schiaffo, sì, si-
bade it. Then, with her hand, my la-dy slapped me. That's ex-act-ly what she
f
(to himself)
to Don Pasquale)
M
(Co-rag-gio.) Voi men-ti-te: So-fro-nia è don-na ta-le, che non può, che non
Here goes. That's a false-hood. A la-dy like my sis-ter nev-er could, nev-er
P
gno-re!
did, sir.
M
sa, nè vuol far ma-le:
would have been so wick-ed.
pre-te-sti per cac-ciar-la via di ca-sa, fan-do-nie che in-ven-
You're mak-ing up a lot of sil-ly sto-ries to drive her from your

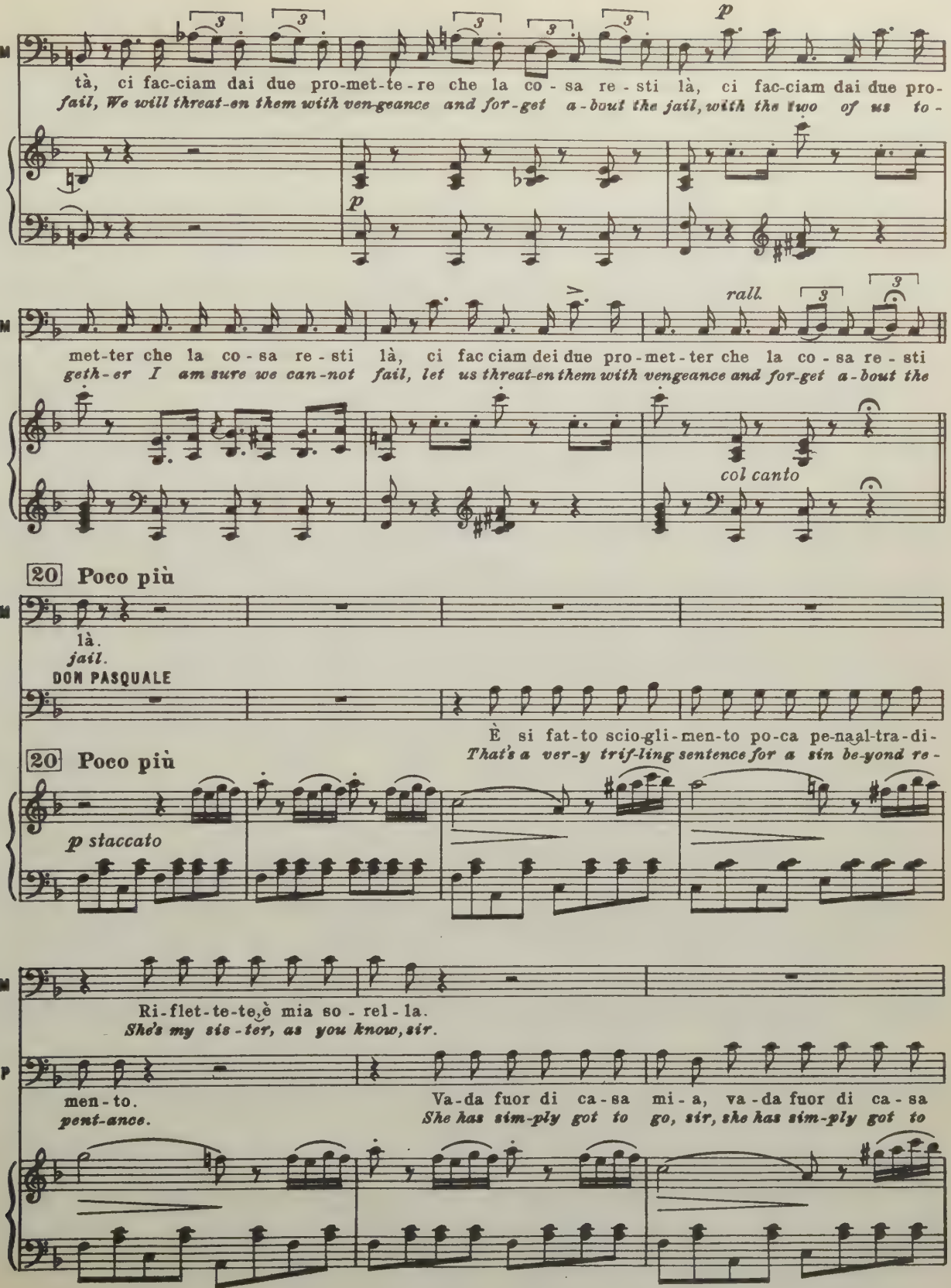

M
ta-te Mia so-rel-la ca-pa-ce a voi di per-dere il ri-spet-to!
house-hold. My So-phro-nia. So you pretend that she does not re-spect you!
DON PASQUALE
La guancia è te-sti-mo-nio: il tut-to è
Well, here's my cheek to prove it. I tell you she
M
P
Non è ve-ro.
That's a lie, sir.
Si-gno-re, gri-dar co-tan-to par-mi in con-ve-
Ex-cuse me, but you are shouting louder than you
det-to.
slapped me.
È ve-ris-si-mo
It is not a lie.
(calming himself)
M
P
nien-za.
need to.
Par-la-te dun-que. (Fac-cia mi-a, co-rag-gio.)
Now, please, continue. (I must keep myself from laughing.)
Ma se voi fa-te per-der la pa-zien-za!
It is all I can do to keep my temper.
Lo schiaffo è
The slap was
p
(Reads, feigning first surprise, then horror.)
M
P
Io son di sas-so. (Se-con-dia-mo.) Ma co-me! mia so-
This is a-stounding! (What an ac-tor.) Great heavens! My So-
(Gives him the letter)
nul-la, v'è di peg-gio an-co-ra: leg-ge-te.
nothing; Here's what capped the climax: Just read this.

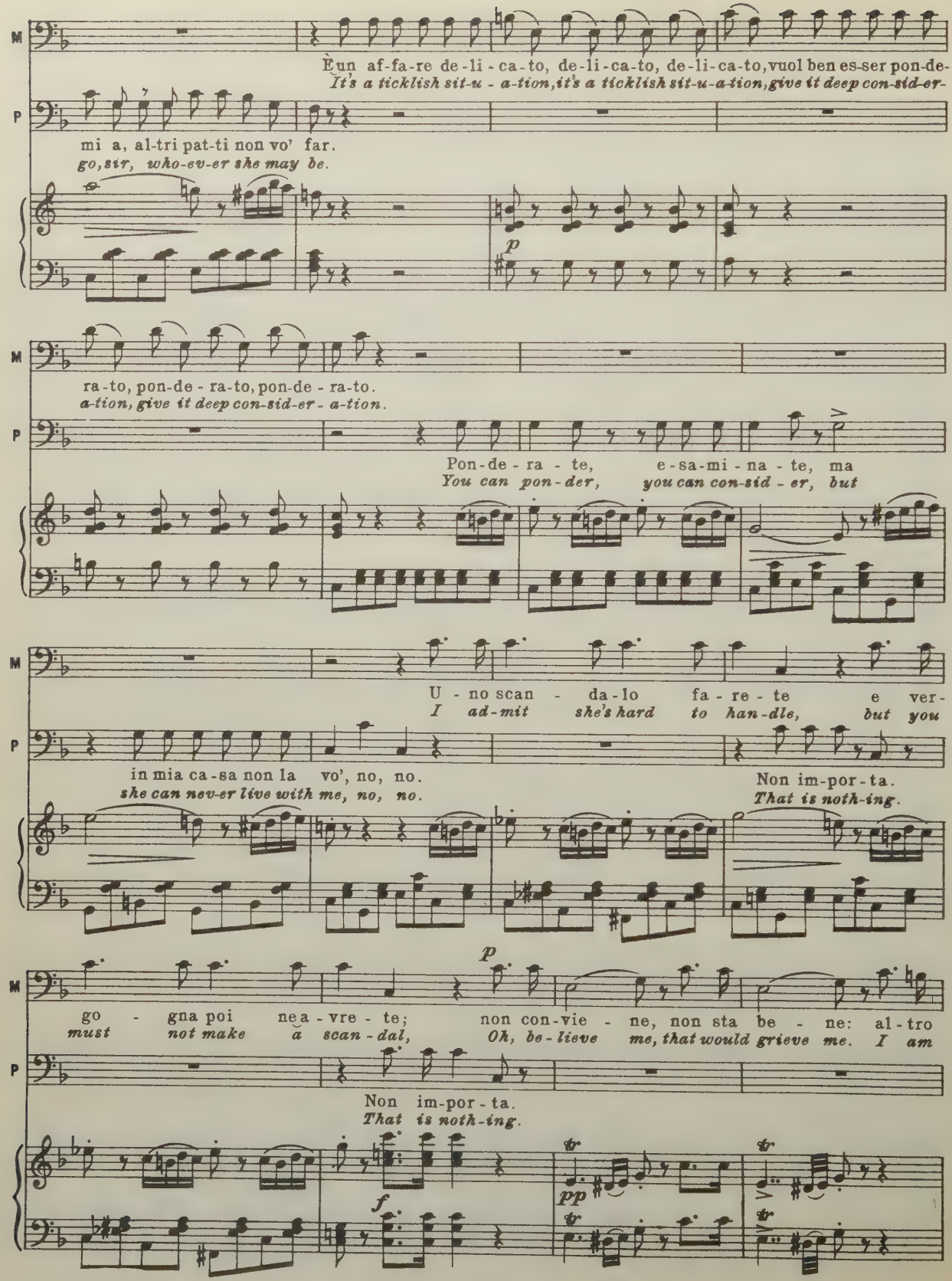

M
rel-la si sag-gia, buo-na è bel-la...
phro-nia, so gen-tle and so good...
Che sia col pe-vol son an-co-ra in-
I can't be-lieve she ev-er would de-
P
Sa-rà buo-na per vo-i, per me no cer-to.
She may seem good to you, but not to me.
M
cer-to.
ceive you.
P
Io son co-si si-cu-ro del de-lit-to, che v'ho fat-to chia ma-rees-pres-sa-men-te qual te-sti-
Well, I am ver-y cer-tain that she's guilty. That is why I have sent for you to come here, so I could
M
Va ben... ma ri-flet-te-te...
My friend, please think it o-ver.
P
mo-nio del-la mia ven-det-ta.
tell you how I'll have my vengeance.
Ho tut-to pre-ve-du-to... ma a-spet-
I have no need for thinking... you sit
f
M
Se-diam pu-re. Ma par-la-te.
I am lis-t'ning. Now let's have it.
P
ta-te, se-dia-mo.
down, and lis-ten.
p

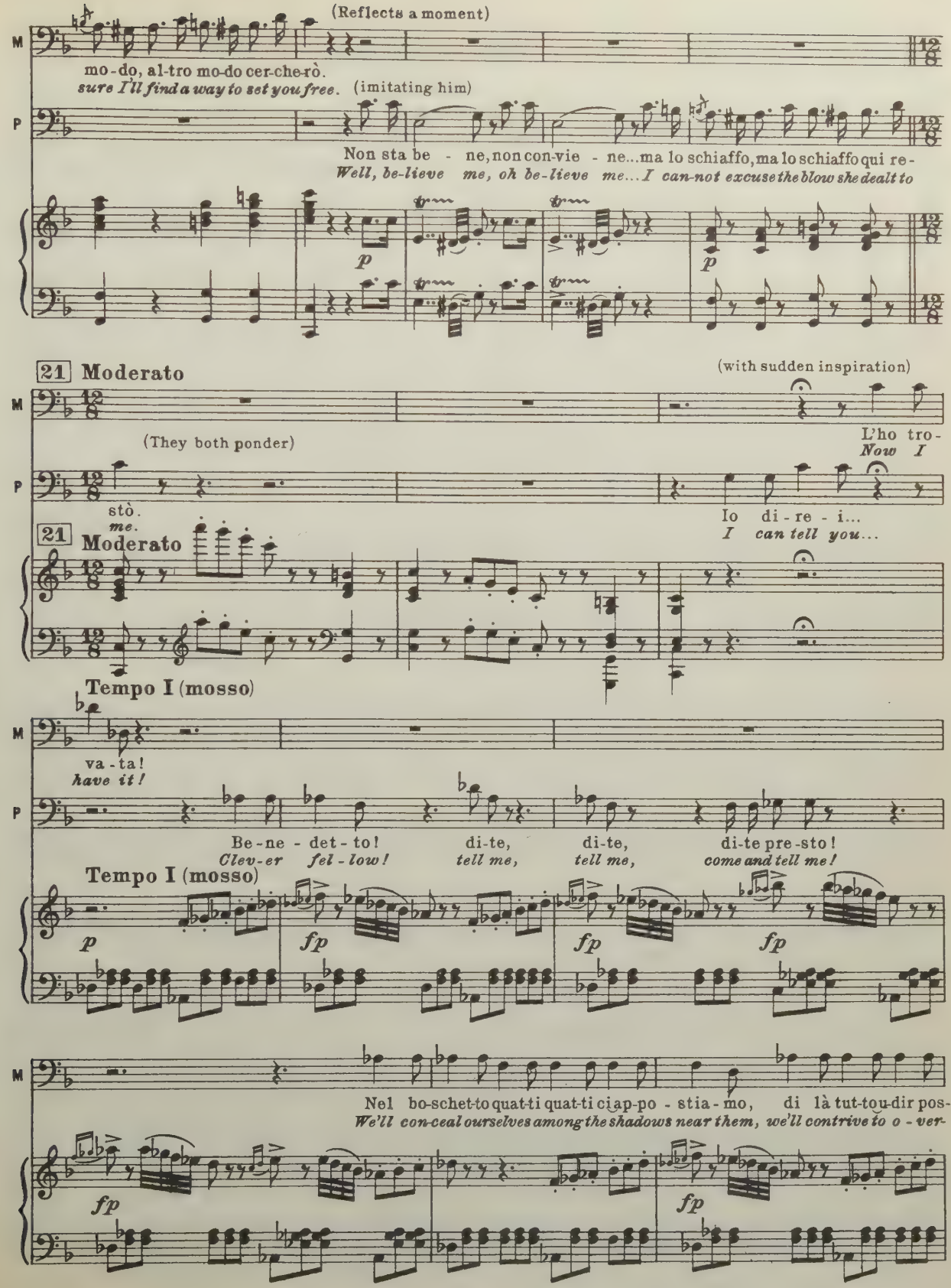

18 Moderato
p
Che - ti, che-ti im-man-ti -
Soft - ly, soft - ly, we will
nen - te, che-ti, che-ti im-man-ti-nen-te nel giar-di-no di-scen-dia-mo;
has ten, soft-ly, soft-ly, we will has-ten to the i - vy-cov-ered wick-et;
pren - do me - co la mia gen - te, pren - do me - co la mia
With my trust-y men to aid us, with my trust-y men to
gen te, il bo-schet-to cir-con-dia-mo,
aid us, we'll surprise them in the thicket.
e la cop-pia scia-gu-
When we're sure that we have
fp
ra - ta a un mio cen-no im-pri-gio - na - ta,
found them, we'll sur-prise them and con-found them.

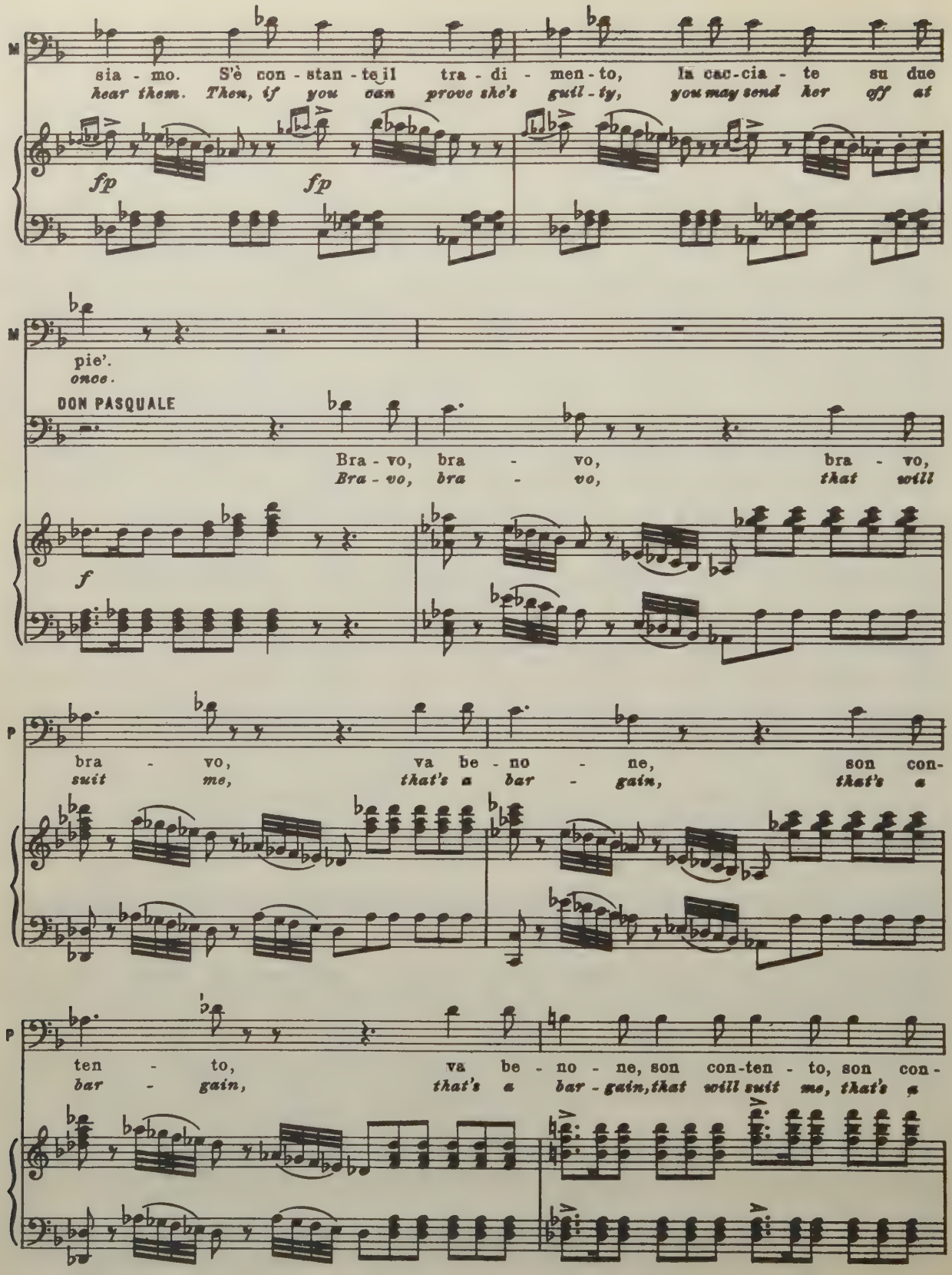

P
sen - za per - de - re un mo - men - to con - du - ciam dal po - de - stà, e la cop - pia scia - gu -
When we've gagged and tied and bound them, we will drag them off to jail. When we're sure that we have
fp
rit.
P
ra ta, a un mio cen - no im - pri - gio - na - ta, sen - za per - de - re un mo - men - to con - du - ciam dal po - de -
found them, we'll surprise and then surround them. When we've gagged and tied and bound them, we will drag them off to
p
P
stà, sen - za per - de - re un mo - men - to con - du - ciam dal po - de - stà, sen - za per - de - re un mo -
jail, when we've gagged and tied and bound them, we will drag them off to jail. When we've gagged and tied and
19
Dr. MALATESTA
p
Io di rei... sen - ti - te un po - - -
Ver - y good, but just a min - - -
rall.
P
men - to con - du - ciam dal po - de - stà.
bound them, we will drag them off to jail.
19
a tempo
col canto
f
p

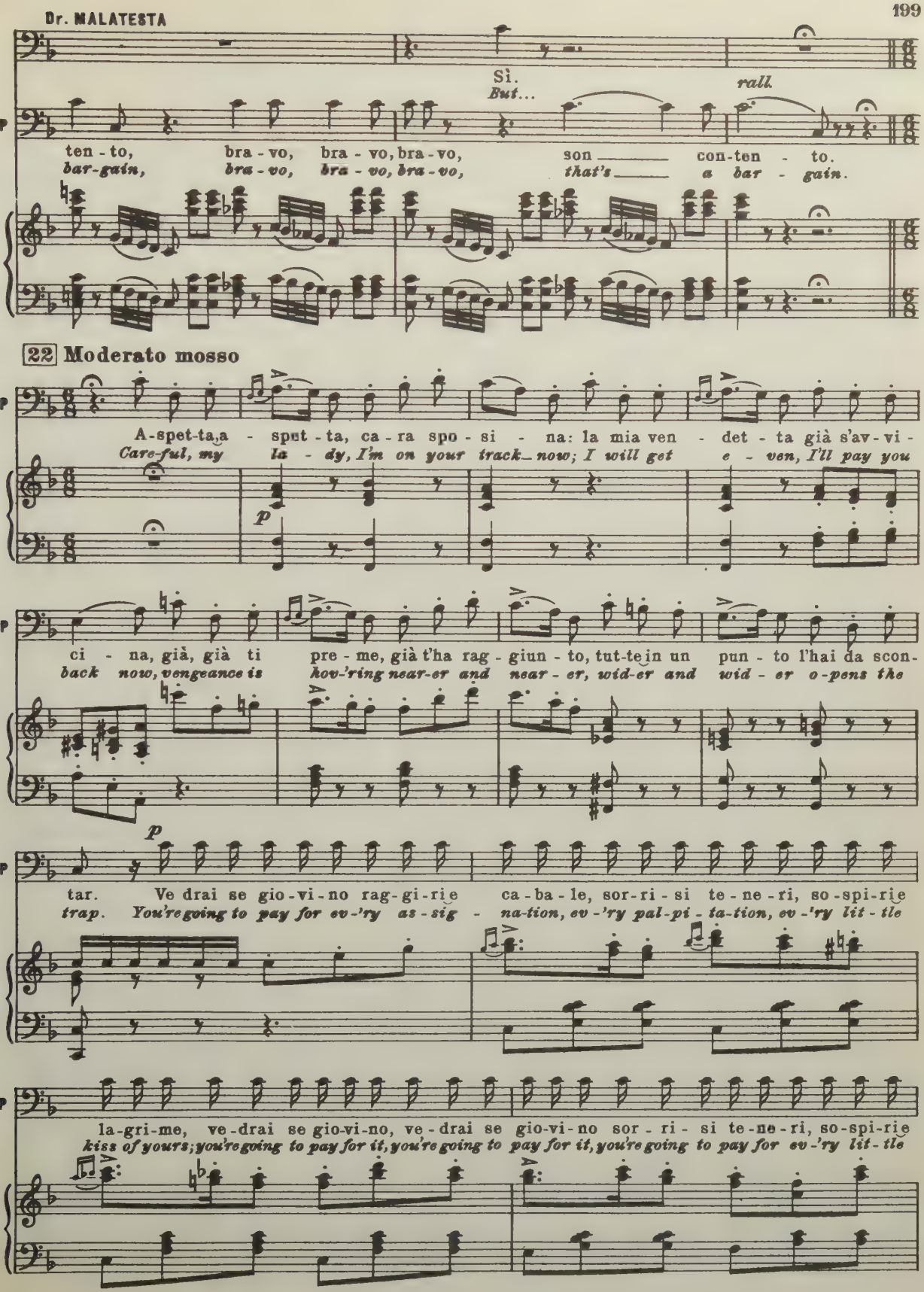

M
co. Noi due so - li, noi due so - li, noi due so-li andiam sul lo-co; nel bo-schet-to ci ap-po-
ute: I've a no-tion, I've a no-tion, and there may be something in it. Pry-ing ser-vants oft - en
stia - - - mo, noi due so - li ci ap - po-stia - mo, ed a tem-po ci mo-
gos - - - sip, and with trees a-round to screen us, we can do the job be-
stria-mo. E tra pre-ghie tra mi - nac-ce d'av-ver-tir l'au-to - ri-
tween us. With the two of us to - geth-er I am sure we can-not
fp
tà, ci fac-ciam dai due pro-
fail. Let us threat - en them with
fp
f p
met - ter che la co - sa re - sti là, e tra pre-ghi, tra mi - nac-ce d'av-ver-tir l'au-to - ri-
ven-geance and for-get a-bout the jail, with the two of us to-geth-er I am sure we can-not
fp

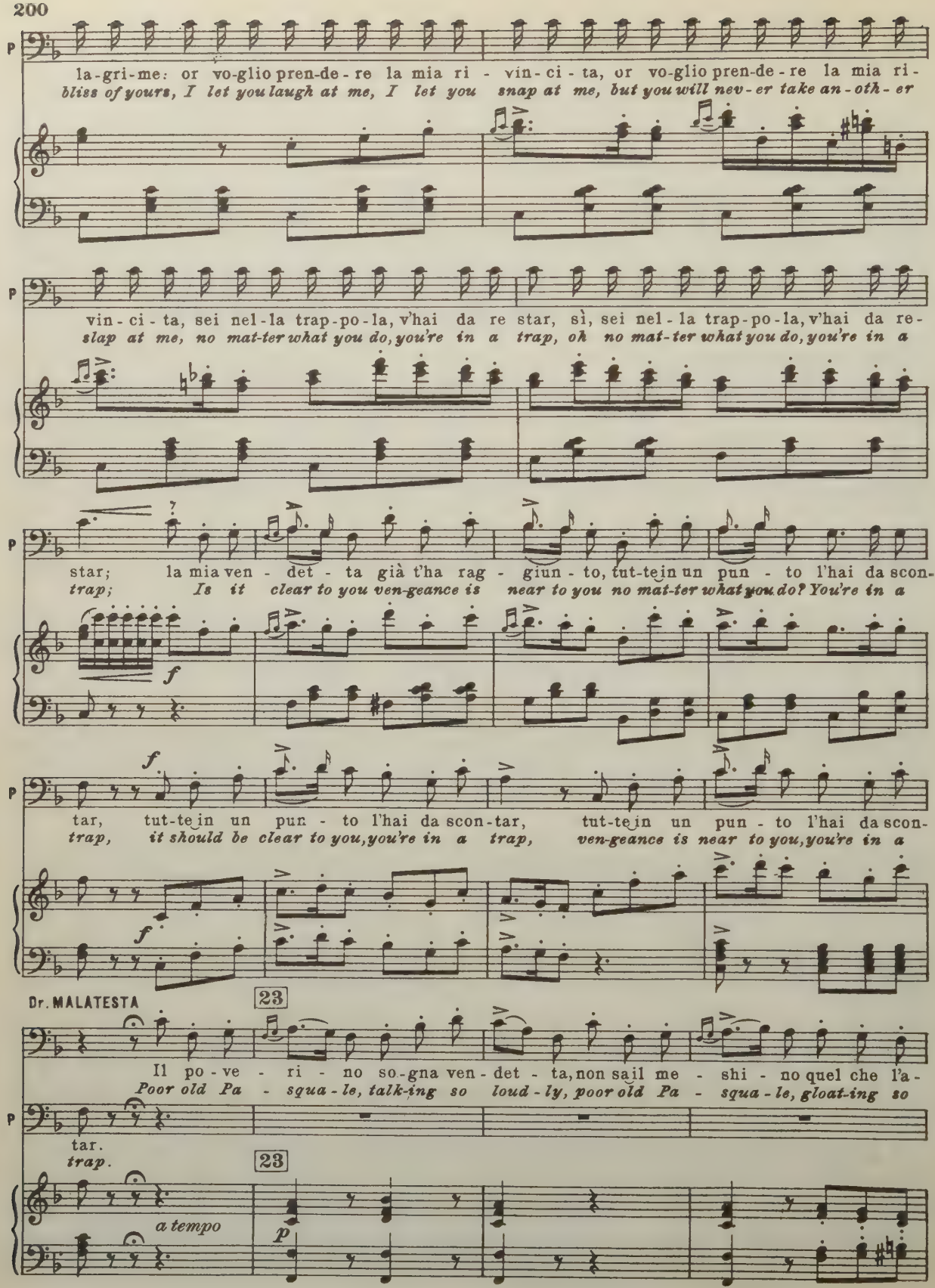

M
tà, ci fac-ciam dai due pro-met-te-re che la co - sa re - sti là, ci fac-ciam dai due pro-
fail, We will threat-en them with ven-geance and for-get a-bout the jail, with the two of us to -
p
rall.
met-ter che la co - sa re - sti là, ci fac ciam dei due pro-met-ter che la co - sa re - sti
geth-er I am sure we can-not fail, let us threat-en them with vengeance and for-get a-bout the
col canto
20 Poco più
M
là.
jail.
DON PASQUALE
È si fat-to scio-gli-men-to po-ca pe-na al-tra-di-
That's a ver-y trif-ling sentence for a sin be-yond re -
20 Poco più
p staccato
M
Ri-flet-te-te, è mia so - rel - la.
She's my sis-ter, as you know, sir.
P
men - to.
pent-ance.
Va-da fuor di ca-sa mi - a, va-da fuor di ca-sa
She has sim-ply got to go, sir, she has sim-ply got to

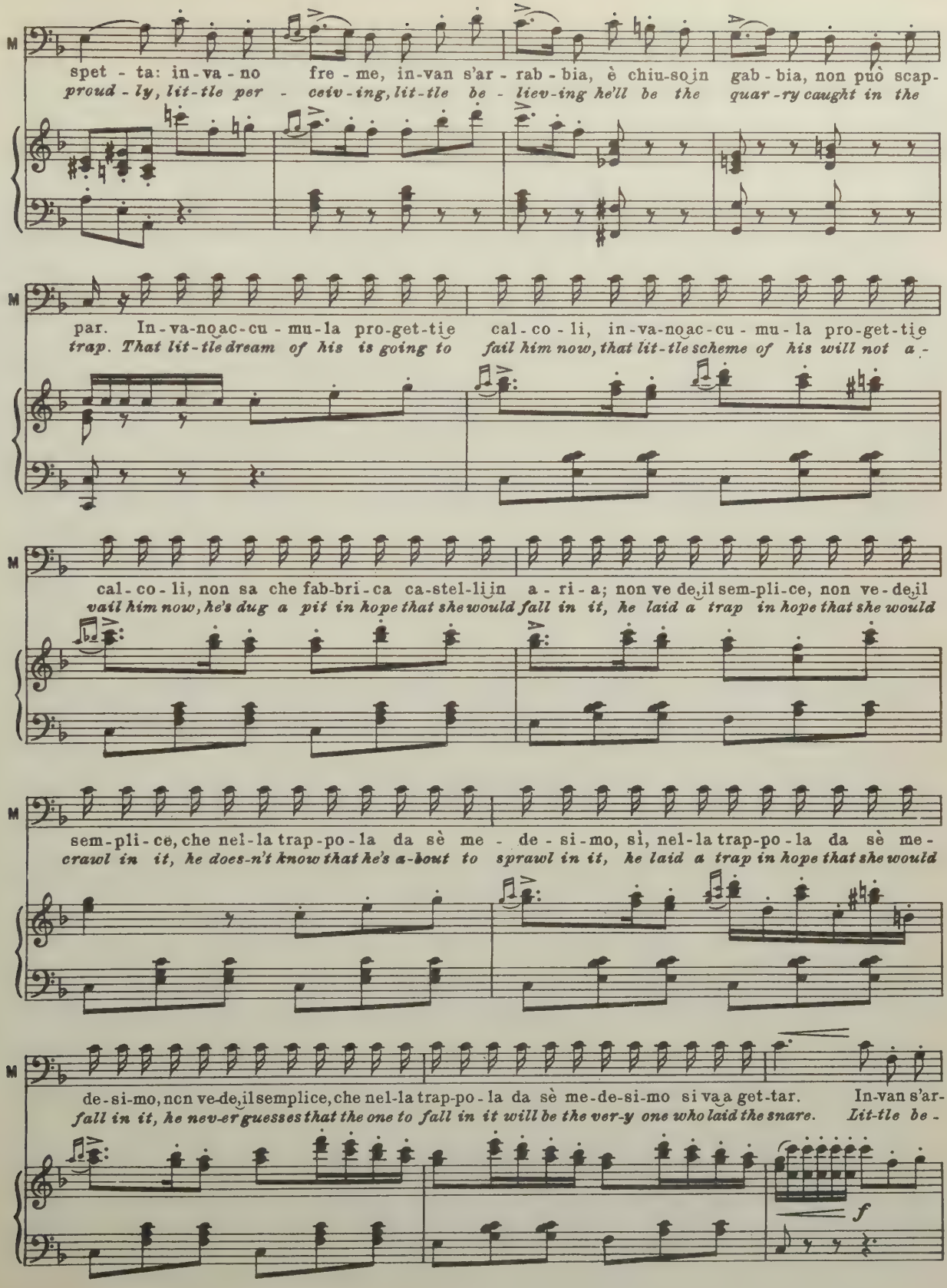

M
È un af-fa-re de-li-ca-to, de-li-ca-to, de-li-ca-to, vuol ben es-ser pon-de-
It's a ticklish sit-u-a-tion, it's a ticklish sit-u-a-tion, give it deep con-sid-er-
P
mi a, al-tri pat-ti non vo' far.
go, sir, who-ev-er she may be.
p
ra-to, pon-de-ra-to, pon-de-ra-to.
a-tion, give it deep con-sid-er-a-tion.
Pon-de-ra-te, e-sa-mi-na-te, ma
You can pon-der, you can con-sid-er, but
U-no scan-da-lo fa-re-te e ver-
I ad-mit she's hard to han-dle, but you
in mia ca-sa non la vo', no, no.
she can nev-er live with me, no, no.
Non im-por-ta.
That is noth-ing.
p
go-gna poi nea-vre-te; non con-vie-ne, non sta be-ne: al-tro
must not make a scan-dal, Oh, be-lieve me, that would grieve me. I am
Non im-por-ta.
That is noth-ing.
f
pp

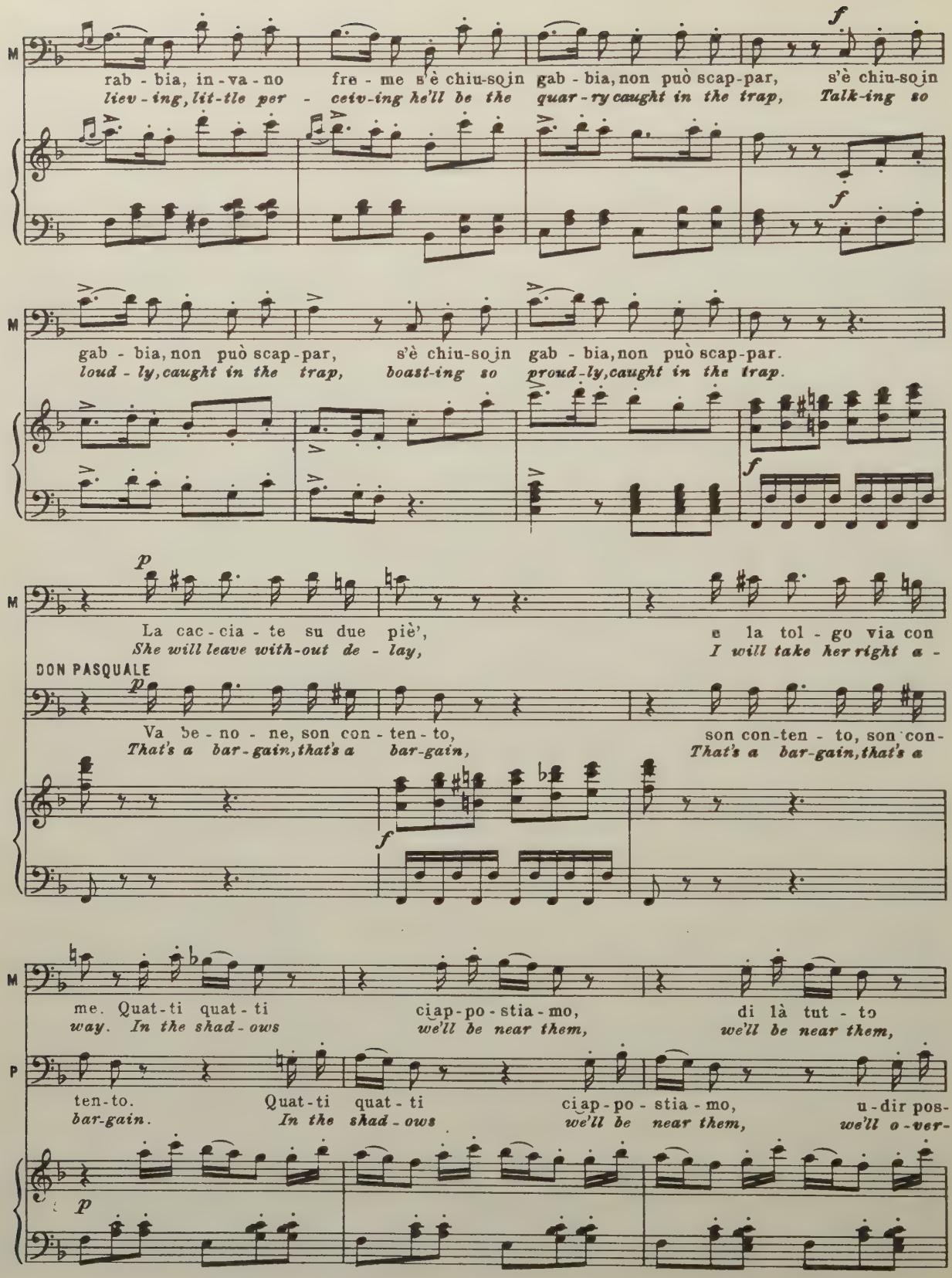

(Reflects a moment)
M
mo-do, al-tro mo-do cer-che-rò.
sure I'll find a way to set you free.
(imitating him)
P
Non sta be - ne, non con-vie - ne... ma lo schiaffo, ma lo schiaffo qui re-
Well, be-lieve me, oh be-lieve me... I can-not excuse the blow she dealt to
p
p
21 Moderato
(with sudden inspiration)
M
(They both ponder)
L'ho tro-
Now I
P
stò.
me.
Io di - re - i...
I can tell you...
21 Moderato
Tempo I (mosso)
M
va - ta!
have it!
P
Be-ne - det - to!
Clev-er fel-low!
di-te,
tell me,
di-te,
tell me,
di-te pre-sto!
come and tell me!
Tempo I (mosso)
p
fp
fp
fp
M
Nel bo-schet-to quat-ti quat-ti ci ap-po - stia - mo, di là tut-to u-dir pos-
We'll con-ceal ourselves among the shadows near them, we'll contrive to o - ver-
fp
fp

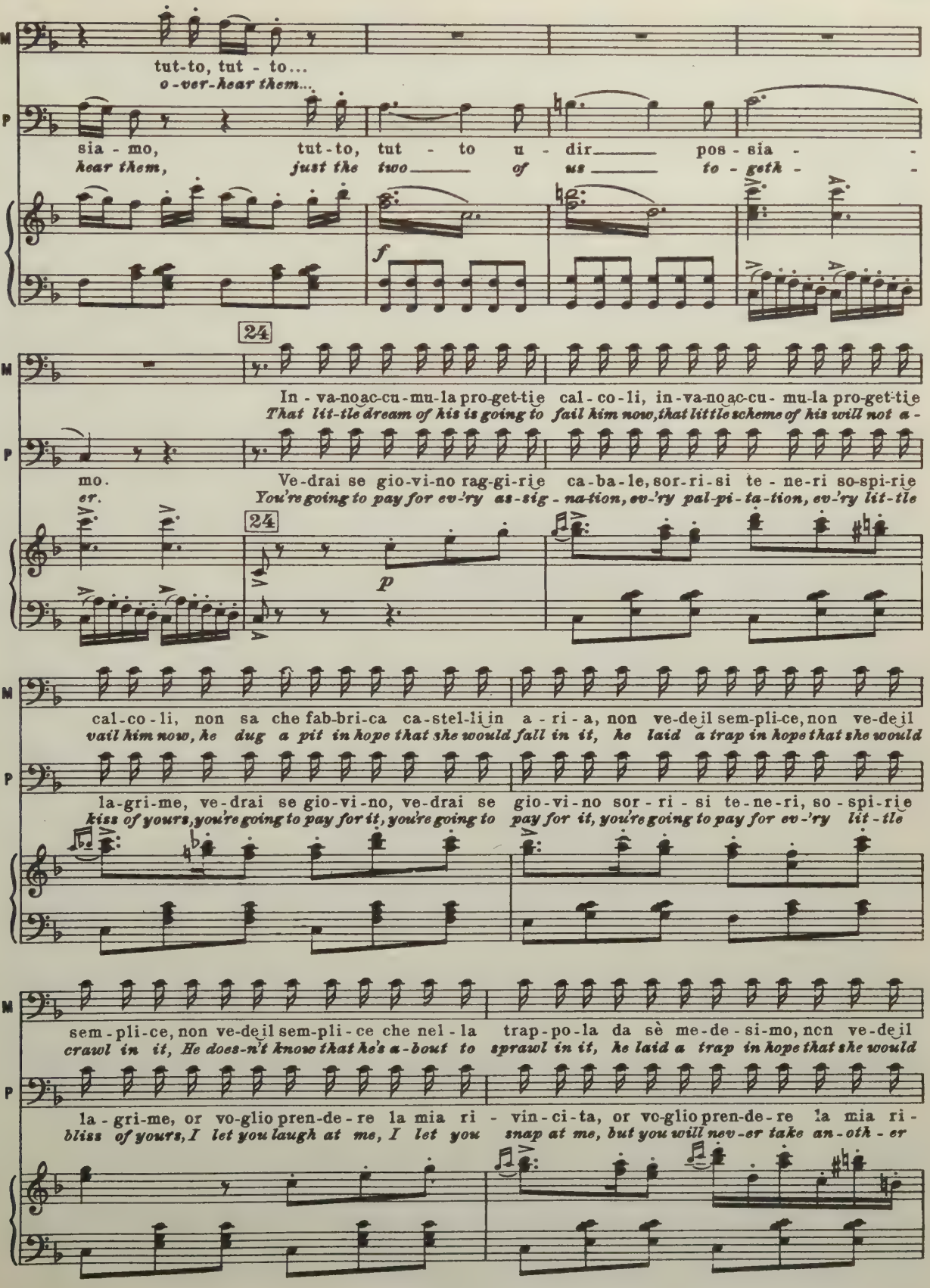

M
sia - mo. S'è con - stan - te il tra - di - men - to, la cac - cia - te su due
hear them. Then, if you can prove she's guil - ty, you may send her off at
fp
fp
M
pie'.
once.
DON PASQUALE
Bra - vo, bra - vo, bra - vo,
Bra - vo, bra - vo, that will
f
P
bra - vo, va be - no - ne, son con-
suit me, that's a bar - gain, that's a
P
ten - to, va be - no - ne, son con-ten - to, son con-
bar - gain, that's a bar - gain, that will suit me, that's a

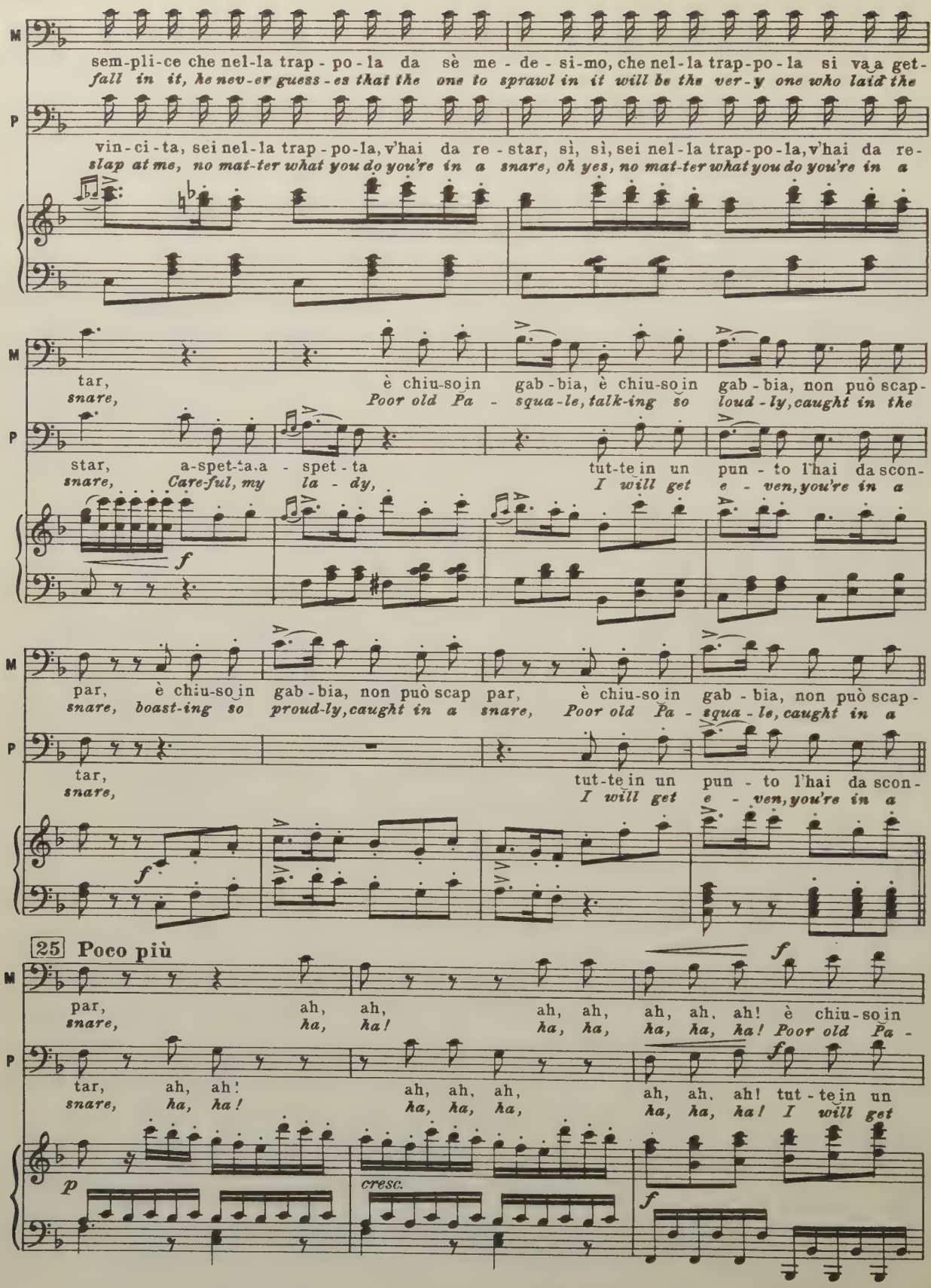

Dr. MALATESTA
Sì.
But...
rall.
ten - to, bra - vo, bra - vo, bra - vo, son ____ con-ten - to.
bar-gain, bra - vo, bra - vo, bra - vo, that's ____ a bar - gain.
22 Moderato mosso
A-spet-ta, a - spet - ta, ca - ra spo - si - na: la mia ven - det - ta già s'av - vi -
Care-ful, my la - dy, I'm on your track now; I will get e - ven, I'll pay you
ci - na, già, già ti pre - me, già t'ha rag - giun - to, tut-te in un pun - to l'hai da scon-
back now, vengeance is hov-'ring near-er and near - er, wid-er and wid - er o-pens the
tar. Ve drai se gio-vi-no rag-gi-rie ca-ba-le, sor-ri-si te-ne-ri, so-spi-rie
trap. You're going to pay for ev-'ry as-sig - na-tion, ev-'ry pal-pi - ta-tion, ev-'ry lit-tle
la-gri-me, ve-drai se gio-vi-no, ve-drai se gio-vi-no sor - ri - si te-ne-ri, so-spi-rie
kiss of yours; you're going to pay for it, you're going to pay for it, you're going to pay for ev-'ry lit-tle

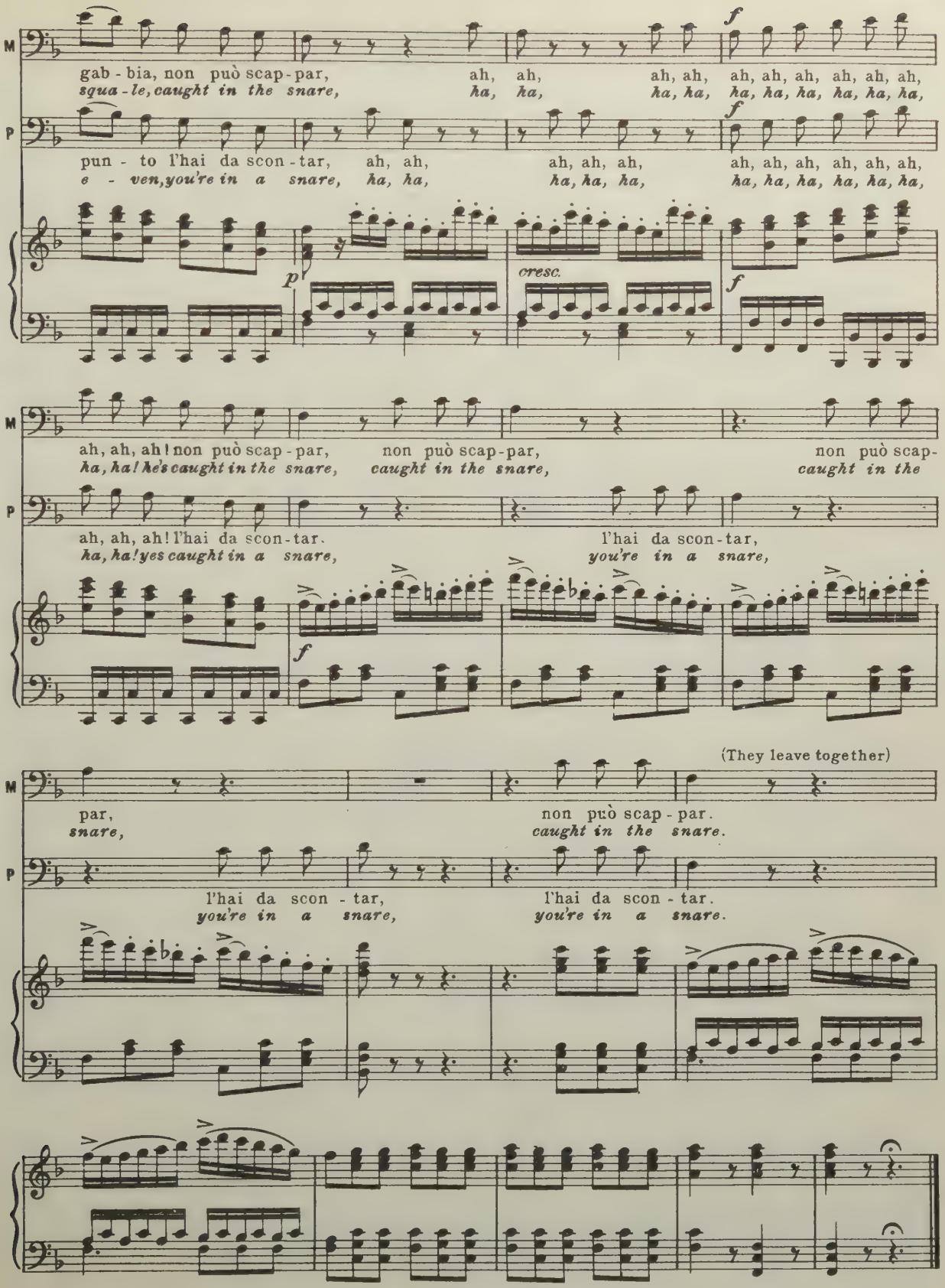

la-gri-me: or vo-glio pren-de-re la mia ri - vin-ci-ta, or vo-glio pren-de-re la mia ri-
bliss of yours, I let you laugh at me, I let you snap at me, but you will nev-er take an-oth-er
vin-ci-ta, sei nel-la trap-po-la, v'hai da re star, sì, sei nel-la trap-po-la, v'hai da re-
slap at me, no mat-ter what you do, you're in a trap, oh no mat-ter what you do, you're in a
star; la mia ven-det-ta già t'ha rag-giun-to, tut-te in un pun-to l'hai da scon-
trap; Is it clear to you ven-geance is near to you no mat-ter what you do? You're in a
tar, tut-te in un pun-to l'hai da scon-tar, tut-te in un pun-to l'hai da scon-
trap, it should be clear to you, you're in a trap, ven-geance is near to you, you're in a
Dr. MALATESTA
23
Il po-ve-ri-no so-gna ven-det-ta, non sa il me-shi-no quel che l'a-
Poor old Pa-squa-le, talk-ing so loud-ly, poor old Pa-squa-le, gloat-ing so
tar.
trap.
23
a tempo


M
spet - ta: in - va - no fre - me, in-van s'ar - rab - bia, è chiu-so in gab - bia, non può scap-
proud - ly, lit-tle per - ceiv - ing, lit-tle be - liev - ing he'll be the quar - ry caught in the
M
par. In - va-no ac - cu - mu - la pro-get-tie cal - co - li, in - va-no ac - cu - mu - la pro-get-tie
trap. That lit-tle dream of his is going to fail him now, that lit-tle scheme of his will not a -
M
cal - co - li, non sa che fab-bri - ca ca-stel-li in a - ri - a; non ve de il sem-pli-ce, non ve - de il
vail him now, he's dug a pit in hope that she would fall in it, he laid a trap in hope that she would
M
sem-pli - ce, che nel - la trap - po - la da sè me - de - si - mo, sì, nel - la trap-po - la da sè me -
crawl in it, he does-n't know that he's a-bout to sprawl in it, he laid a trap in hope that she would
M
de - si - mo, non ve-de il semplice, che nel-la trap-po - la da sè me-de-si-mo si va a get-tar. In-van s'ar-
fall in it, he nev-er guesses that the one to fall in it will be the ver-y one who laid the snare. Lit-tle be -
f


M
rab - bia, in - va - no fre - me s'è chiu-so jn gab - bia, non può scap-par, s'è chiu-so jn
liev - ing, lit-tle per - ceiv-ing he'll be the quar - ry caught in the trap, Talk-ing so
f
f
M
gab - bia, non può scap-par, s'è chiu-so jn gab - bia, non può scap-par.
loud - ly, caught in the trap, boast-ing so proud - ly, caught in the trap.
f
p
M
La cac - cia - te su due piè', e la tol - go via con
She will leave with-out de - lay, I will take her right a -
DON PASQUALE
p
Va be - no - ne, son con - ten - to, son con-ten - to, son con-
That's a bar-gain, that's a bar-gain, That's a bar-gain, that's a
f
M
me. Quat-ti quat - ti ciap-po - stia - mo, di là tut - to
way. In the shad - ows we'll be near them, we'll be near them,
P
ten-to. Quat-ti quat - ti ciap - po - stia - mo, u - dir pos-
bar-gain. In the shad - ows we'll be near them, we'll o - ver-
p


M
tut-to, tut - to...
o-ver-hear them...
P
sia - mo, tut-to, tut - to u - dir pos - sia -
hear them, just the two of us to - geth -
f
24
In - va-noac-cu-mu-la pro-get-tie cal - co - li, in-va-noac-cu- mu-la pro-get-tie
That lit-tle dream of his is going to fail him now, that little scheme of his will not a -
mo.
er.
Ve-drai se gio-vi-no rag-gi-rie ca-ba-le, sor-ri-si te - ne-ri so-spi-rie
You're going to pay for ev-'ry as-sig - na-tion, ev-'ry pal-pi-ta-tion, ev-'ry lit-tle
24
p
cal-co - li, non sa che fab-bri-ca ca-stel-li in a - ri - a, non ve-de il sem-pli-ce, non ve-de il
vail him now, he dug a pit in hope that she would fall in it, he laid a trap in hope that she would
la-gri-me, ve-drai se gio-vi-no, ve-drai se gio-vi-no sor - ri - si te-ne-ri, so - spi-rie
kiss of yours, you're going to pay for it, you're going to pay for it, you're going to pay for ev-'ry lit-tle
sem-pli-ce, non ve-de il sem-pli - ce che nel - la trap-po-la da sè me-de - si-mo, non ve-de il
crawl in it, He does-n't know that he's a-bout to sprawl in it, he laid a trap in hope that she would
la - gri-me, or vo-glio pren-de - re la mia ri - vin - ci - ta, or vo-glio pren-de-re la mia ri -
bliss of yours, I let you laugh at me, I let you snap at me, but you will nev-er take an-oth - er

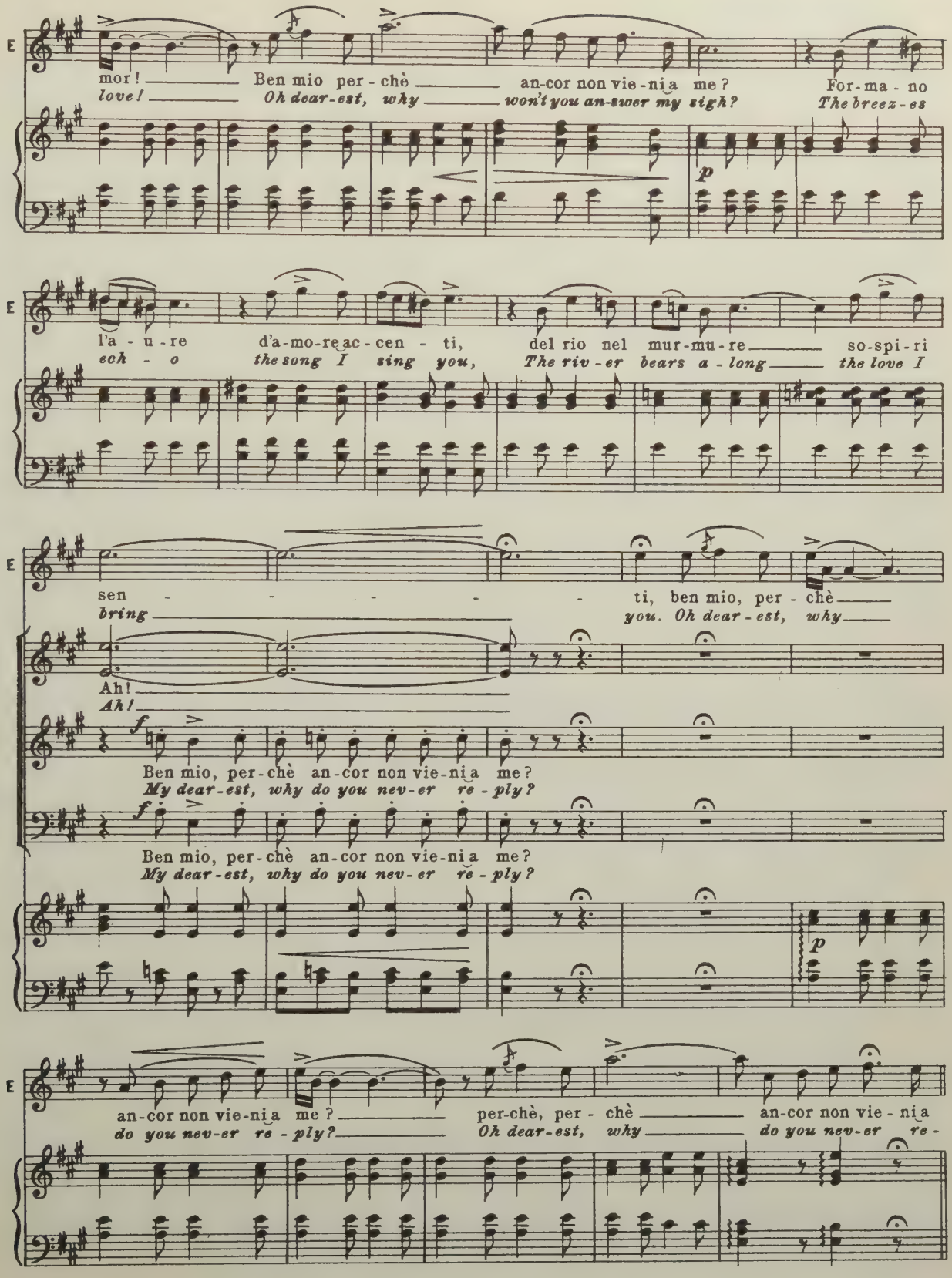

M
sem-pli-ce che nel-la trap-po-la da sè me-de-si-mo, che nel-la trap-po-la si va a get-
fall in it, he nev-er guess-es that the one to sprawl in it will be the ver-y one who laid the
P
vin-ci-ta, sei nel-la trap-po-la, v'hai da re-star, sì, sì, sei nel-la trap-po-la, v'hai da re-
slap at me, no mat-ter what you do you're in a snare, oh yes, no mat-ter what you do you're in a
M
tar, è chiu-so in gab-bia, è chiu-so in gab-bia, non può scap-
snare, Poor old Pa-squa-le, talk-ing so loud-ly, caught in the
P
star, a-spet-ta a-spet-ta tut-te in un pun-to l'hai da scon-
snare, Care-ful, my la-dy, I will get e-ven, you're in a
f
M
par, è chiu-so in gab-bia, non può scap par, è chiu-so in gab-bia, non può scap-
snare, boast-ing so proud-ly, caught in a snare, Poor old Pa-squa-le, caught in a
P
tar, tut-te in un pun-to l'hai da scon-
snare, I will get e-ven, you're in a
f
25 Poco più
f
M
par, ah, ah, ah, ah, ah, ah, ah! è chiu-so in
snare, ha, ha! ha, ha, ha, ha, ha! Poor old Pa-
P
f
tar, ah, ah! ah, ah, ah, ah, ah, ah! tut-te in un
snare, ha, ha! ha, ha, ha, ha, ha, ha! I will get
p
cresc.
f

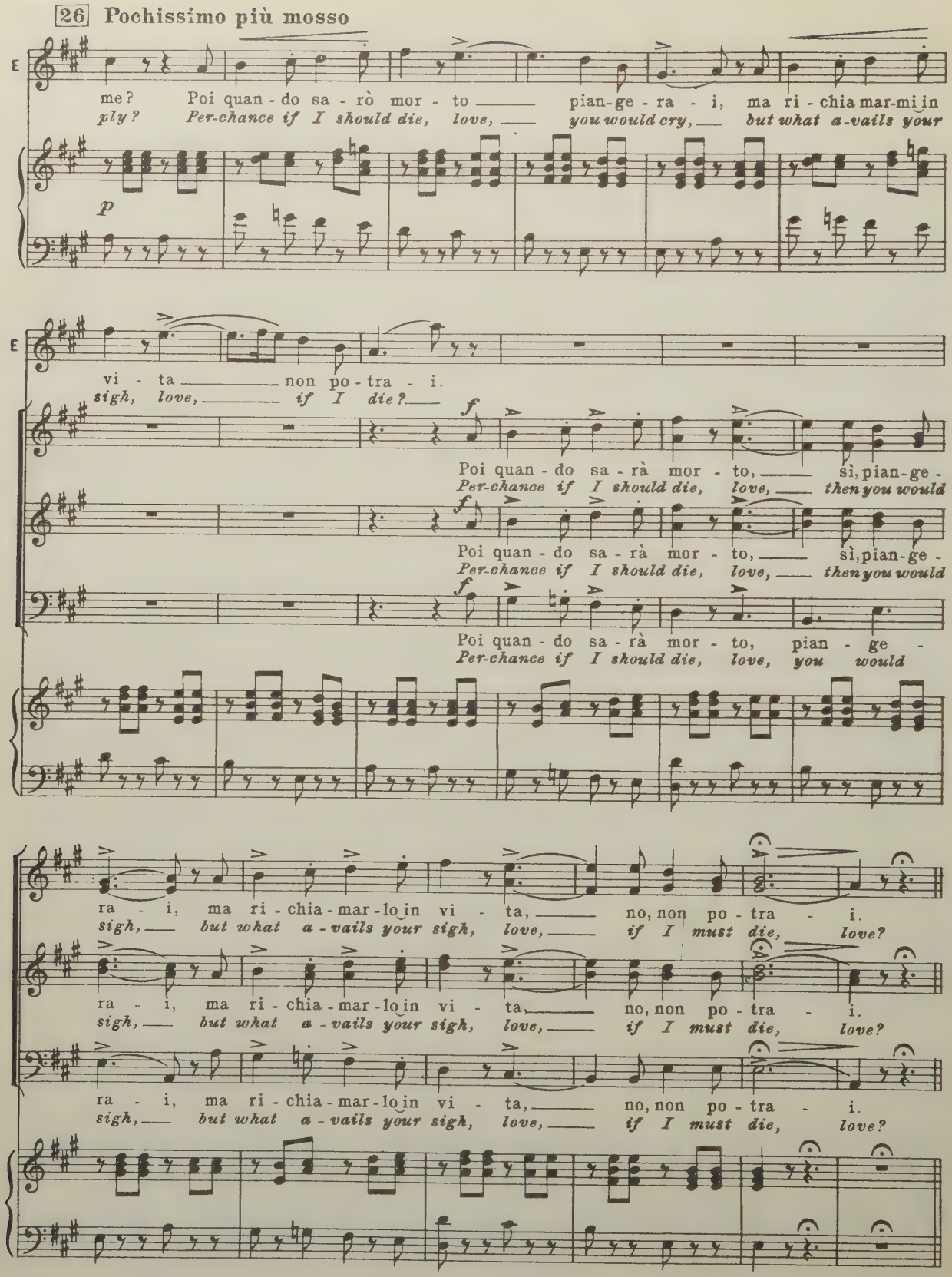

M
gab - bia, non può scap - par, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah,
squa - le, caught in the snare, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,
P
pun - to l'hai da scon - tar, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah,
e - ven, you're in a snare, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,
f
p
cresc.
f
M
ah, ah, ah! non può scap - par, non può scap - par, non può scap -
ha, ha! he's caught in the snare, caught in the snare, caught in the
P
ah, ah, ah! l'hai da scon - tar. l'hai da scon - tar,
ha, ha! yes caught in a snare, you're in a snare,
f
(They leave together)
M
par, non può scap - par.
snare, caught in the snare.
P
l'hai da scon - tar, l'hai da scon - tar.
you're in a snare, you're in a snare.

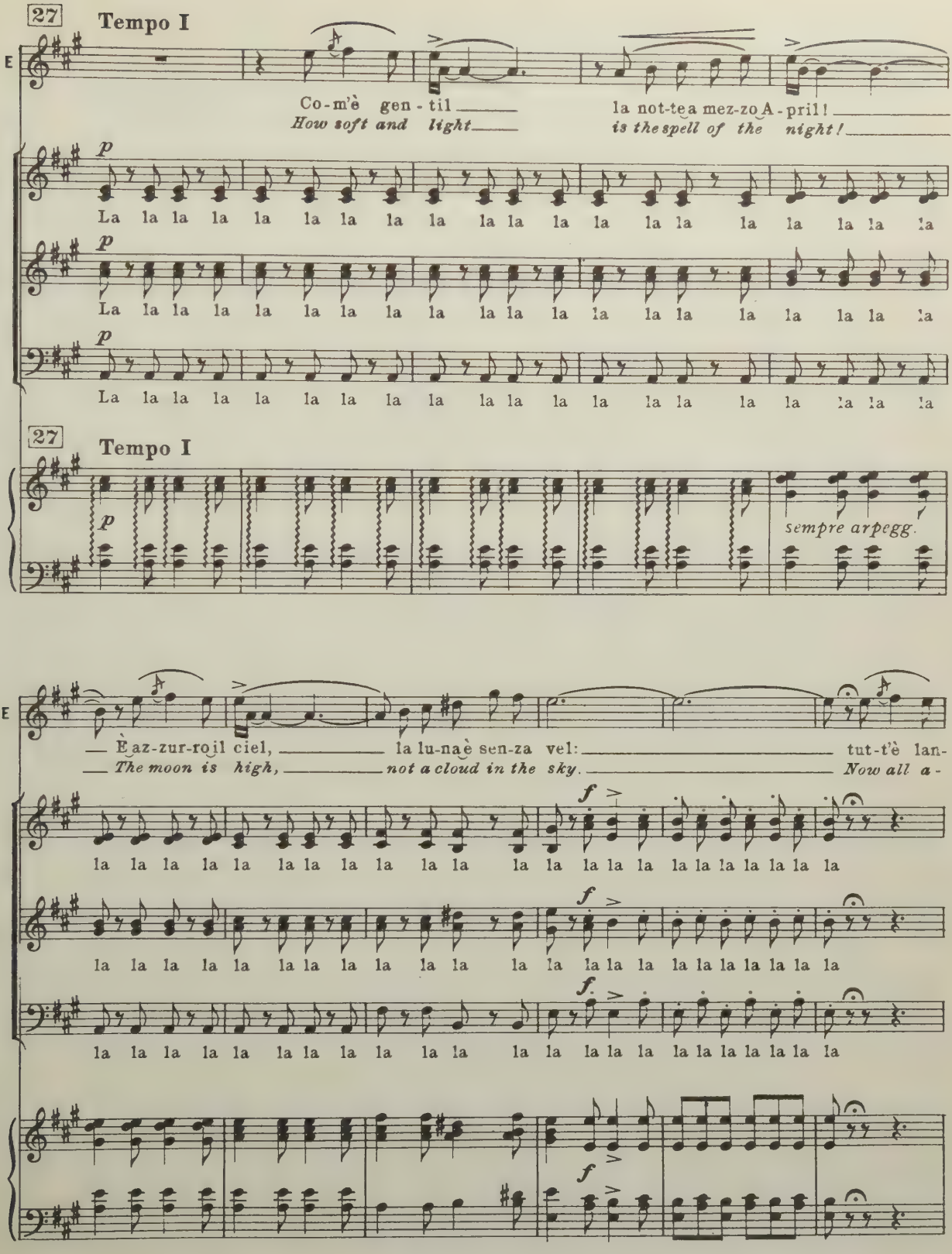
No. 12 Serenade And Nocturne

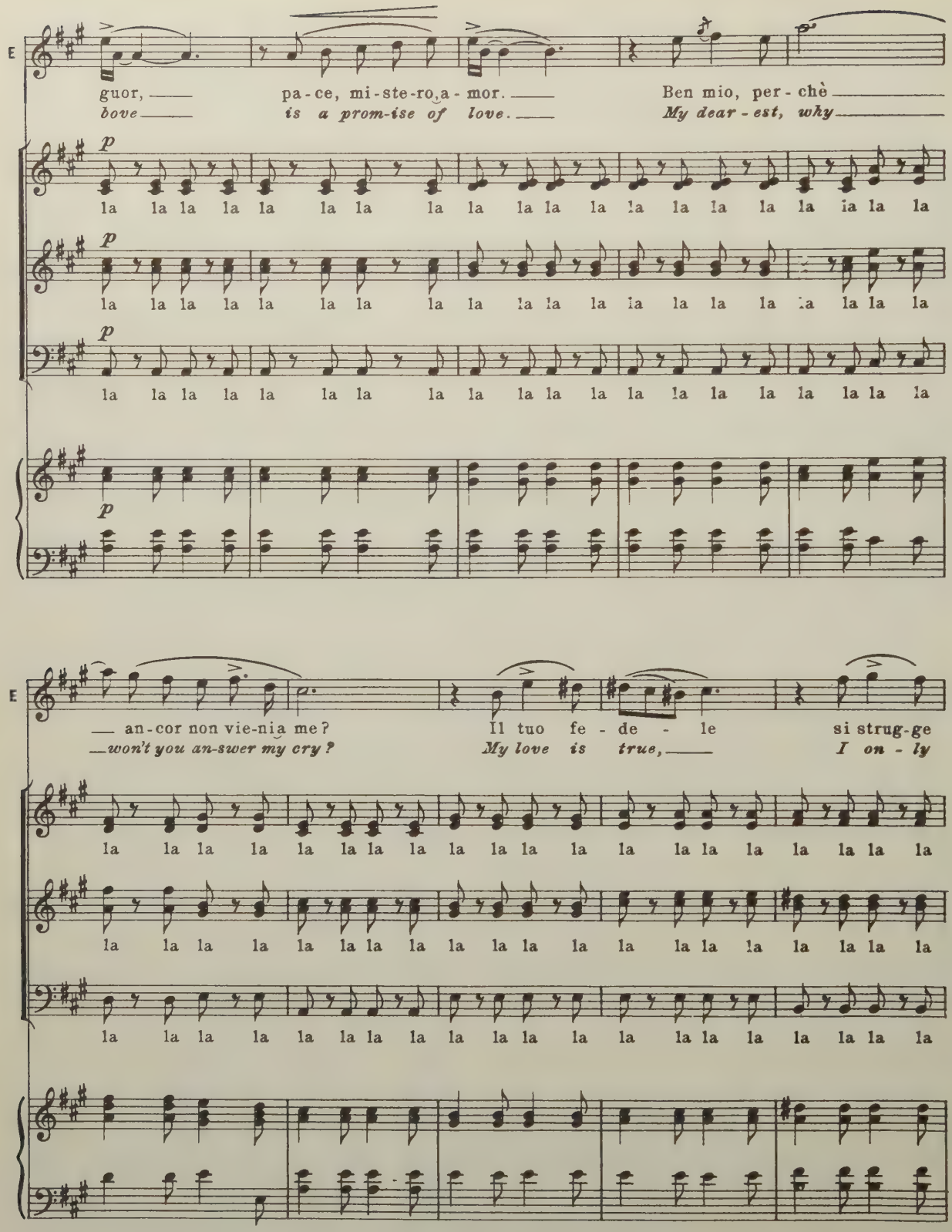
SCENE VI — A small grove in Don Pasquale's garden. On the left, steps leading to the house; on the right, a summer-house; at the rear, a gate.

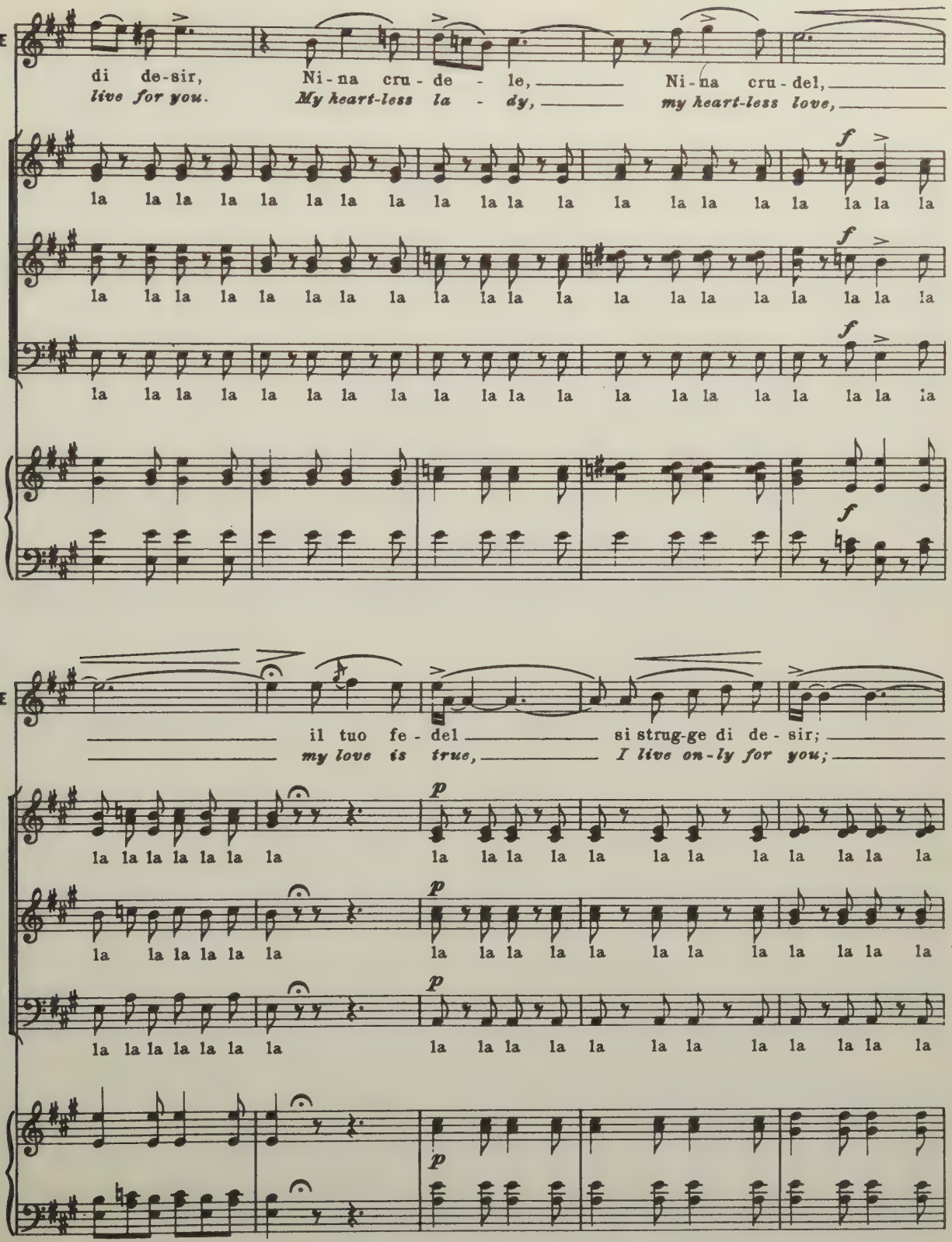
Andante mosso
ERNESTO
(from outside)
Com' è gen-
How soft and
p (Guitars)
E
til
light
la not-te a mez-zo A - pril
is the spell of the night.
È az-zur-ro il ciel, la lu-na è sen - za
The moon is high under a cloud-less
sempre arpeggiato
E
vel:
sky.
tut-to è lan - guor
When all a - bove
pa-ce, mi-ste-ro a
is a prom-ise of
CHORUS
f
È az-zur-ro il ciel, la lu-na è sen - za vel.
The moon is high, not a cloud in the sky.
f
È az-zur-ro il ciel, la lu-na è sen - za vel.
The moon is high, not a cloud in the sky.
f
È az-zur-ro il ciel, la lu-na è sen - za vel.
The moon is high, not a cloud in the sky.
f
p

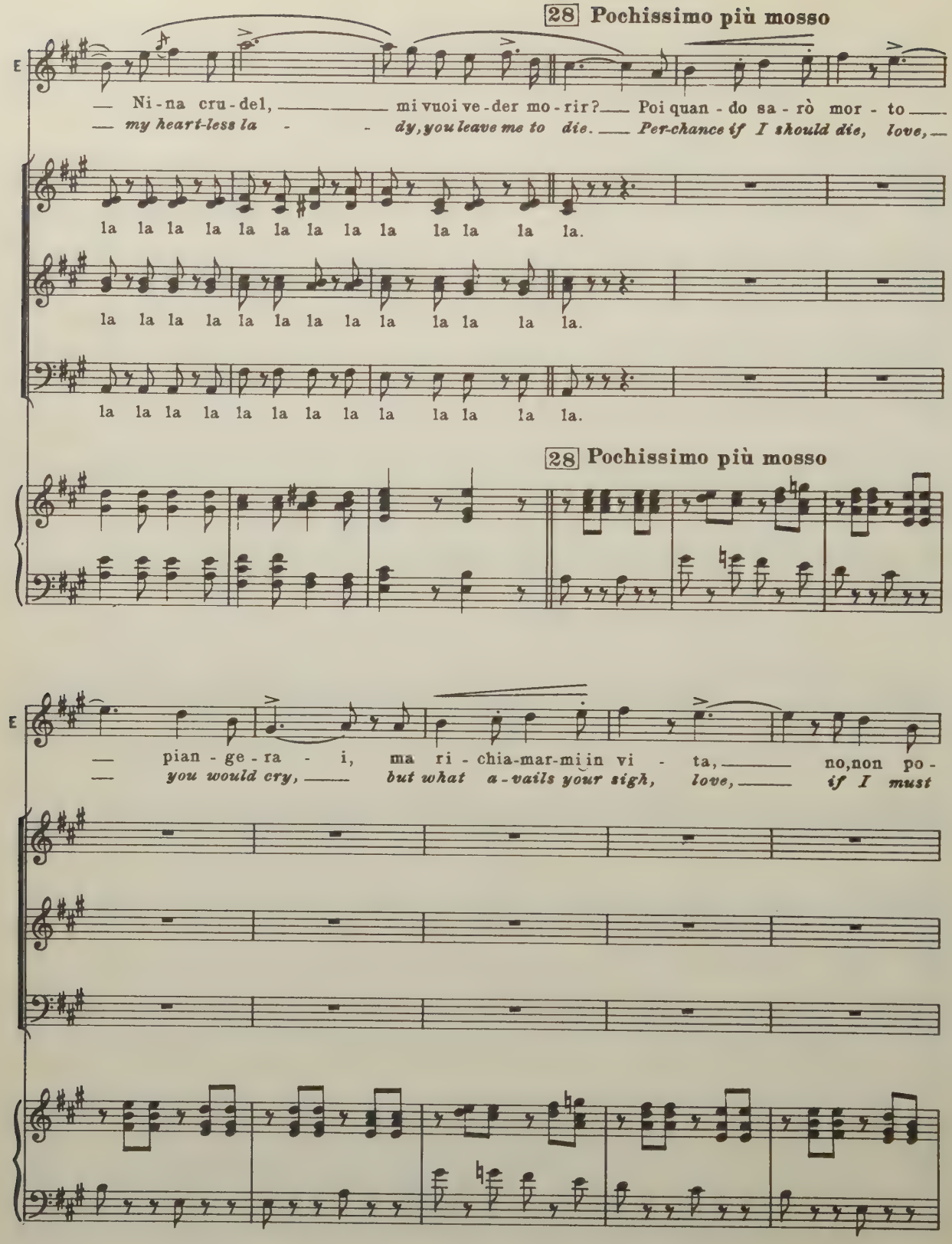

E
mor! Ben mio per - chè an-cor non vie-nia me? For-ma - no
love! Oh dear-est, why won't you an-swer my sigh? The breez-es
p
E
l'a - u - re d'a-mo-reac-cen - ti, del rio nel mur-mu-re so-spi-ri
ech - o the song I sing you, The riv-er bears a-long the love I
E
sen - - - - - ti, ben mio, per - chè
bring you. Oh dear-est, why
Ah!
Ah!
f
Ben mio, per-chè an-cor non vie-nia me?
My dear-est, why do you nev-er re-ply?
f
Ben mio, per-chè an-cor non vie-nia me?
My dear-est, why do you nev-er re-ply?
p
E
an-cor non vie-nia me? per-chè, per - chè an-cor non vie - nia
do you nev-er re-ply? Oh dear-est, why do you nev-er re -

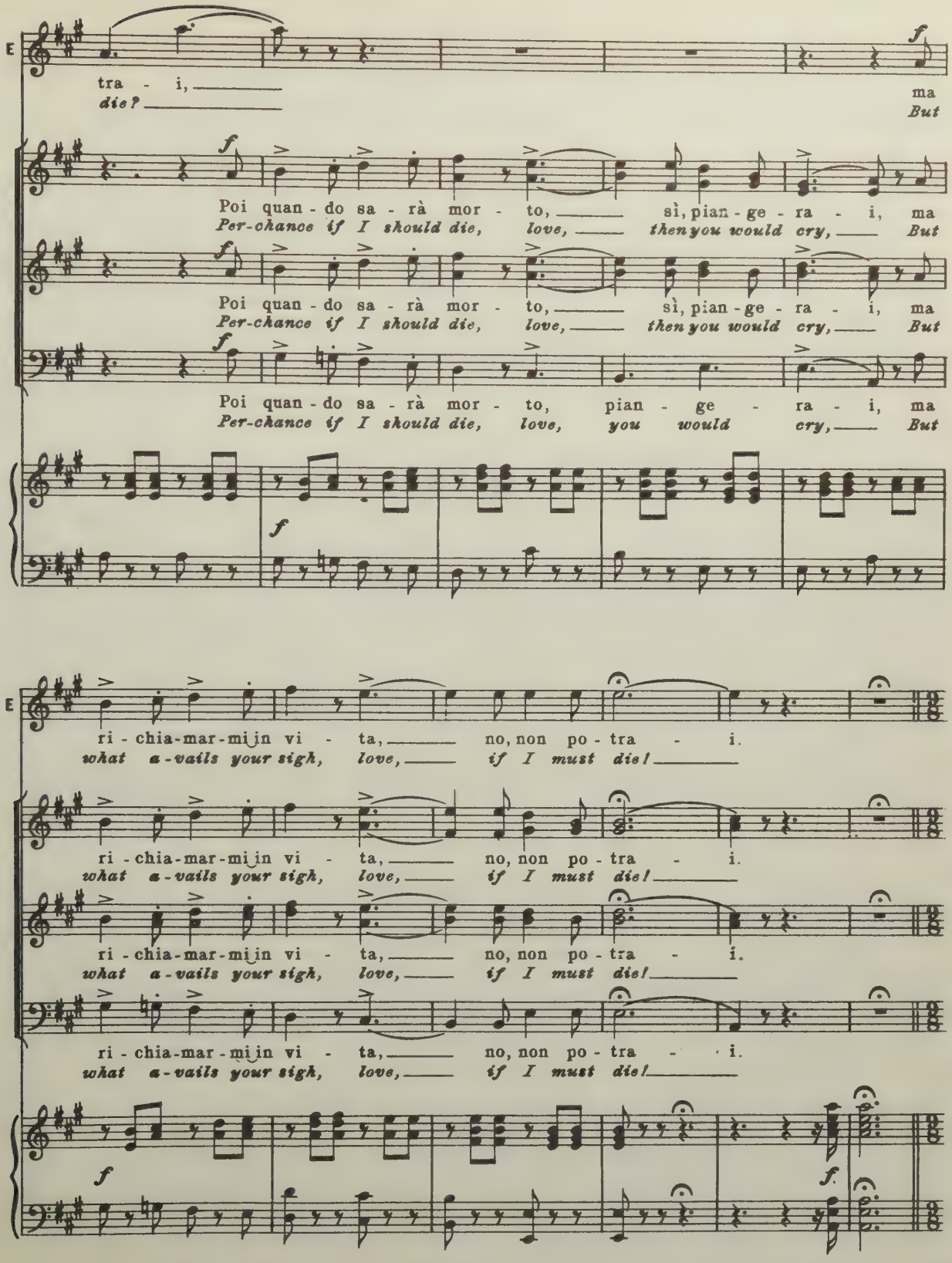

26 Pochissimo più mosso
me? Poi quan - do sa - rò mor - to pian-ge - ra - i, ma ri - chia mar-mi in
ply? Per-chance if I should die, love, you would cry, but what a-vails your
p
vi - ta non po - tra - i.
sigh, love, if I die?
f
Poi quan - do sa - rà mor - to, sì, pian-ge -
Per-chance if I should die, love, then you would
Poi quan - do sa - rà mor - to, sì, pian-ge -
Per-chance if I should die, love, then you would
Poi quan - do sa - rà mor - to, pian - ge -
Per-chance if I should die, love, you would
ra - i, ma ri - chia - mar - lo in vi - ta, no, non po - tra - i.
sigh, but what a - vails your sigh, love, if I must die, love?
ra - i, ma ri - chia - mar - lo in vi - ta, no, non po - tra - i.
sigh, but what a - vails your sigh, love, if I must die, love?
ra - i, ma ri - chia - mar - lo in vi - ta, no, non po - tra - i.
sigh, but what a - vails your sigh, love, if I must die, love?


27
Tempo I
E
Co-m'è gen - til
How soft and light
la not-te a mez-zo A - pril!
is the spell of the night!
p
La la la la la la la la la la la la la la la la la la la la la
27
Tempo I
sempre arpegg.
È az-zur-ro il ciel,
The moon is high,
la lu-na è sen-za vel:
not a cloud in the sky.
tut-t'è lan-
Now all a-
f
la la la la la la la la la la la la la la la la la la la la la


E
guor, pa-ce, mi-ste-ro a-mor. Ben mio, per-chè
love is a prom-ise of love. My dear-est, why
p
la la la la la la la la la la la la la la la la la la la la
la la la la la la la la la la la la la la la la la la la la
la la la la la la la la la la la la la la la la la la la la
E
an-cor non vie-nia me? Il tuo fe-de-le si strug-ge
won't you an-swer my cry? My love is true, I on-ly
la la la la la la la la la la la la la la la la la la la la
la la la la la la la la la la la la la la la la la la la la
la la la la la la la la la la la la la la la la la la la la

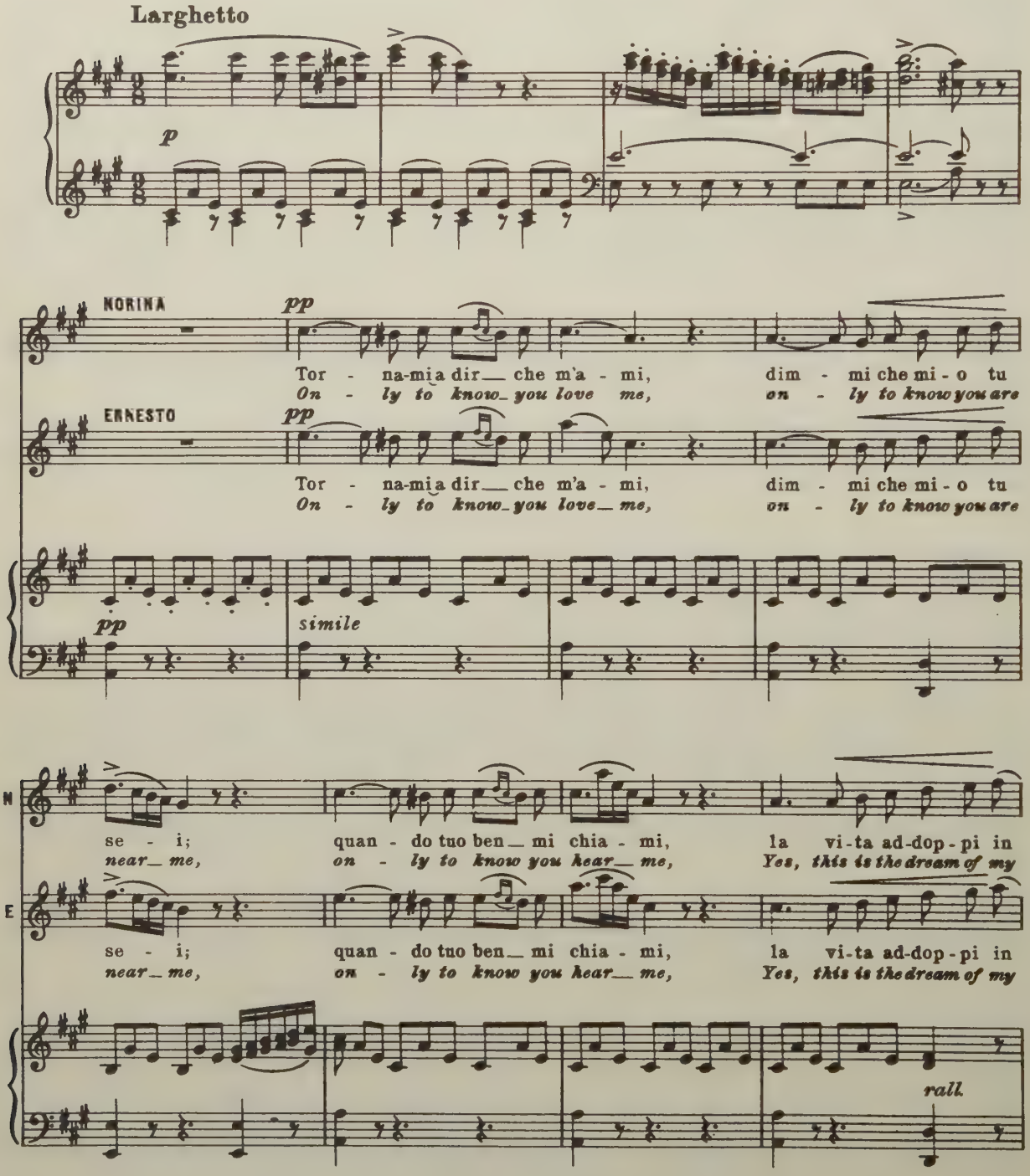

E
di de-sir, Ni-na cru-de-le, Ni-na cru-del,
live for you. My heart-less la-dy, my heart-less love,
la la la la la la la la la la la la la la la la la la la la
f
E
il tuo fe-del si strug-ge di de-sir;
my love is true, I live on-ly for you;
p

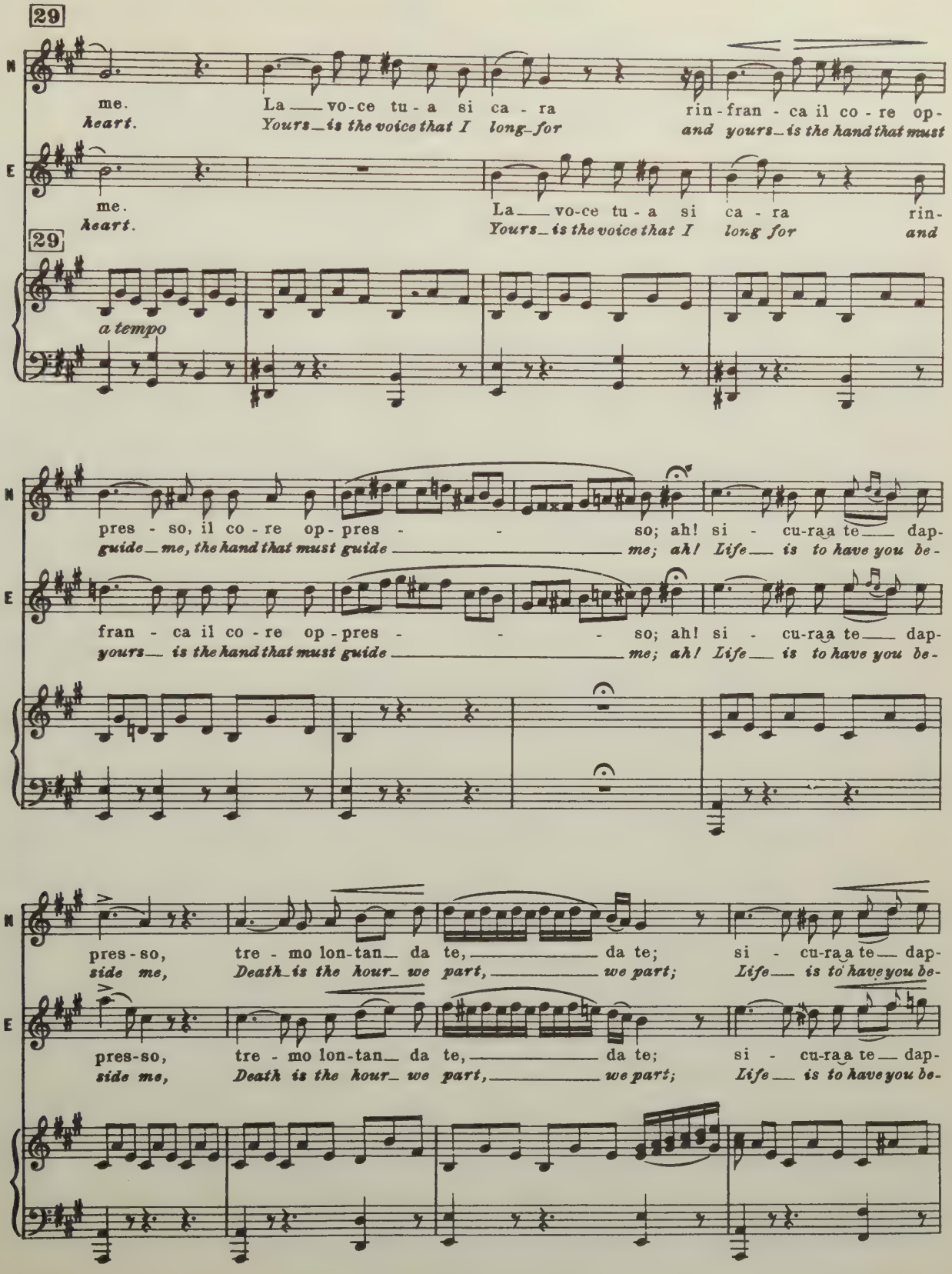

28 Pochissimo più mosso
E
— Ni - na cru - del, — mi vuoi ve - der mo - rir? — Poi quan - do sa - rò mor - to —
— my heart-less la - - dy, you leave me to die. — Per-chance if I should die, love, —
la la la la la la la la la la la la la.
la la la la la la la la la la la la la.
la la la la la la la la la la la la la.
28 Pochissimo più mosso
E
— pian - ge - ra - i, ma ri - chia-mar-mi in vi - ta, — no, non po -
— you would cry, — but what a - vails your sigh, love, — if I must

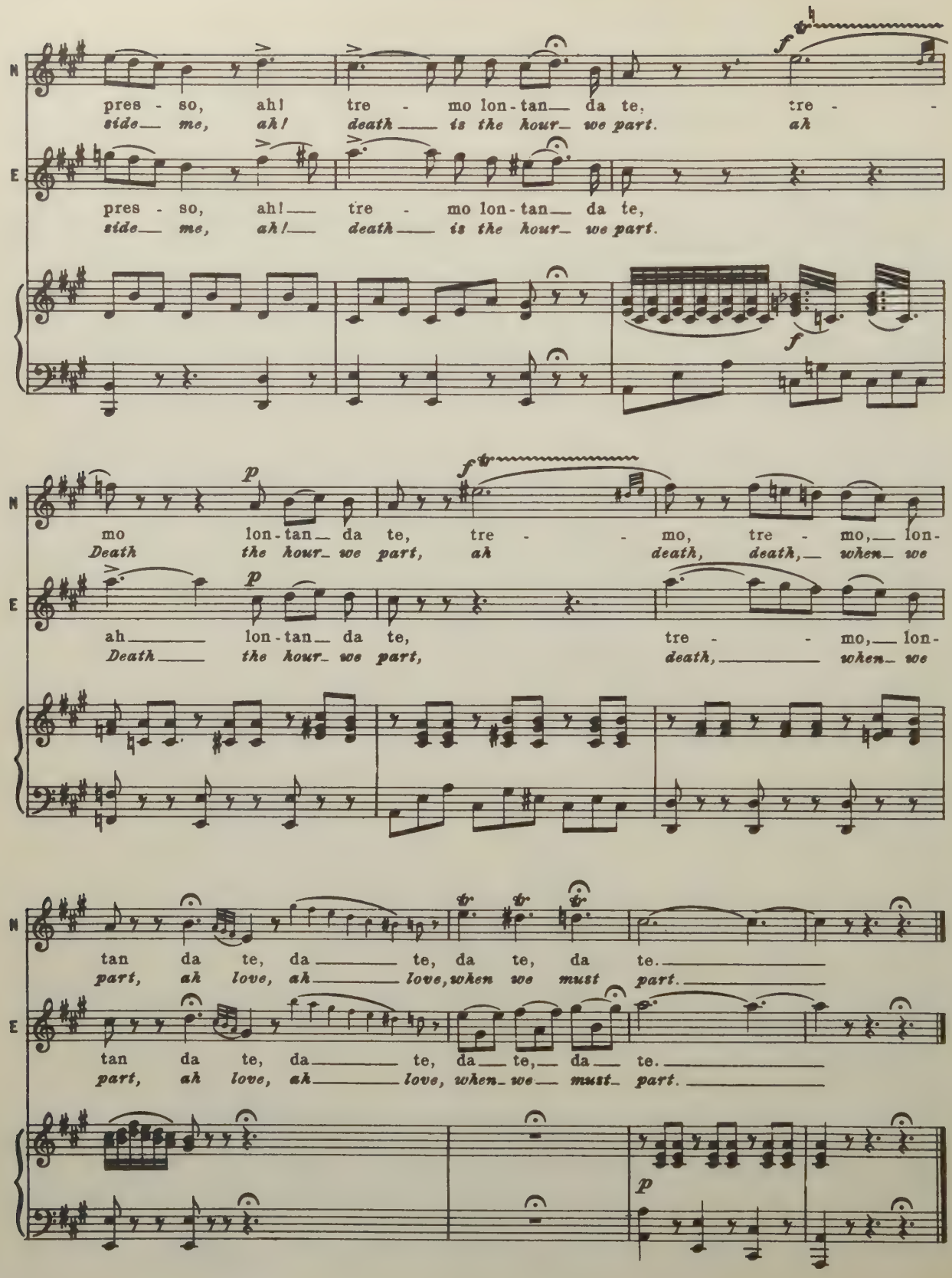

E
tra - i,
die?
ma
But
Poi quan - do sa - rà mor - to, sì, pian - ge - ra - i, ma
Per-chance if I should die, love, then you would cry, But
Poi quan - do sa - rà mor - to, sì, pian - ge - ra - i, ma
Per-chance if I should die, love, then you would cry, But
Poi quan - do sa - rà mor - to, pian - ge - ra - i, ma
Per-chance if I should die, love, you would cry, But
E
ri - chia-mar-mi jn vi - ta, no, non po - tra - i.
what a-vails your sigh, love, if I must die!
ri - chia-mar-mi jn vi - ta, no, non po - tra - i.
what a-vails your sigh, love, if I must die!
ri - chia-mar-mi jn vi - ta, no, non po - tra - i.
what a-vails your sigh, love, if I must die!
ri - chia-mar-mi jn vi - ta, no, non po - tra - i.
what a-vails your sigh, love, if I must die!

Nocturne

(Norina enters cautiously from the summer-house. She opens the gate for Ernesto, who drops his cloak.)


Larghetto
p
NORINA
pp
Tor - na-mia dir__ che m'a - mi, dim - mi che mi - o tu
On - ly to know_ you love me, on - ly to know you are
ERNESTO
pp
Tor - na-mia dir__ che m'a - mi, dim - mi che mi - o tu
On - ly to know_ you love__ me, on - ly to know you are
pp
simile
se - i; quan - do tuo ben__ mi chia - mi, la vi-ta ad-dop-pi in
near__ me, on - ly to know you hear__ me, Yes, this is the dream of my
se - i; quan - do tuo ben__ mi chia - mi, la vi-ta ad-dop-pi in
near__ me, on - ly to know you hear__ me, Yes, this is the dream of my
rall.

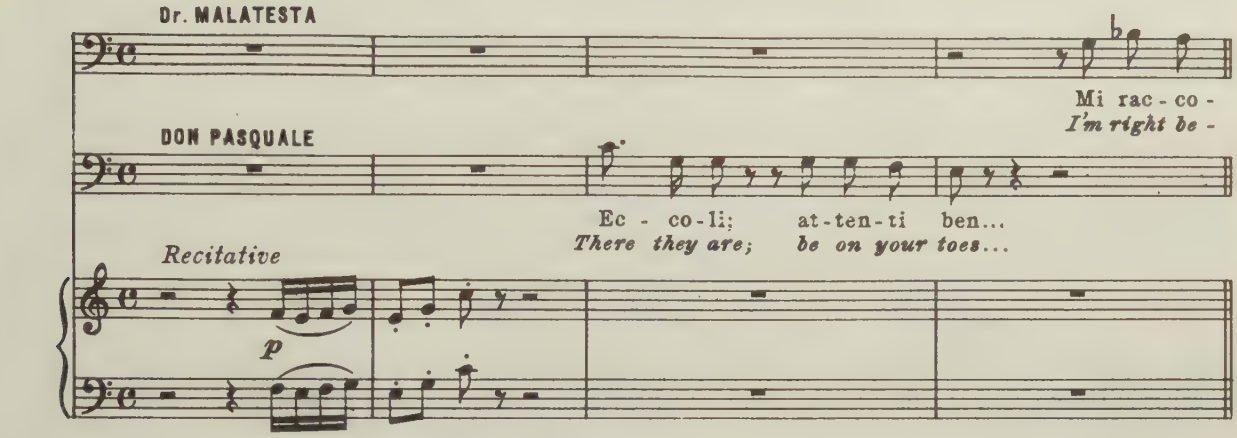

29
N
me.
heart.
La vo-ce tu-a si ca-ra rin-fran-ca il co-re op-
Yours is the voice that I long for and yours is the hand that must
E
me.
heart.
La vo-ce tu-a si ca-ra rin-
Yours is the voice that I long for and
29
a tempo
pres-so, il co-re op-pres- so; ah! si- cu-raa te dap-
guide me, the hand that must guide me; ah! Life is to have you be-
fran-ca il co-re op-pres- so; ah! si- cu-raa te dap-
yours is the hand that must guide me; ah! Life is to have you be-
pres-so, tre-mo lon-tan da te, da te; si- cu-raa te dap-
side me, Death is the hour we part, we part; Life is to have you be-
pres-so, tre-mo lon-tan da te, da te; si- cu-raa te dap-
side me, Death is the hour we part, we part; Life is to have you be-


N
pres - so, ah! tre - mo lon-tan- da te, tre - -
side me, ah! death is the hour we part. ah
E
pres - so, ah! tre - mo lon-tan- da te,
side me, ah! death is the hour we part.
f
f
N
p
f
mo lon-tan- da te, tre - - mo, tre - mo, lon-
Death the hour we part, ah death, death, when we
E
p
ah lon-tan- da te, tre - - mo, lon-
Death the hour we part, death, when we
N
tan da te, da te, da te, da te.
part, ah love, ah love, when we must part.
E
tan da te, da te, da te, da te.
part, ah love, ah love, when we must part.
p

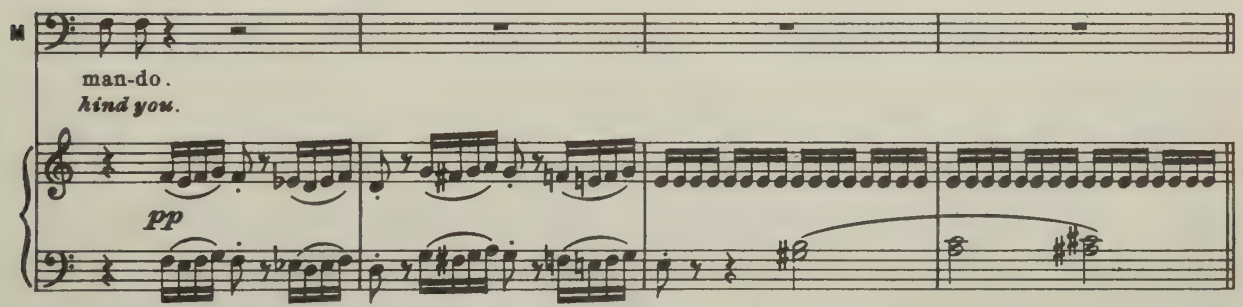
No. 13 Scene And Rondo

Finale

(Dr. Malatesta and Don Pasquale enter through gate, carrying lanterns. They disappear behind the trees.)

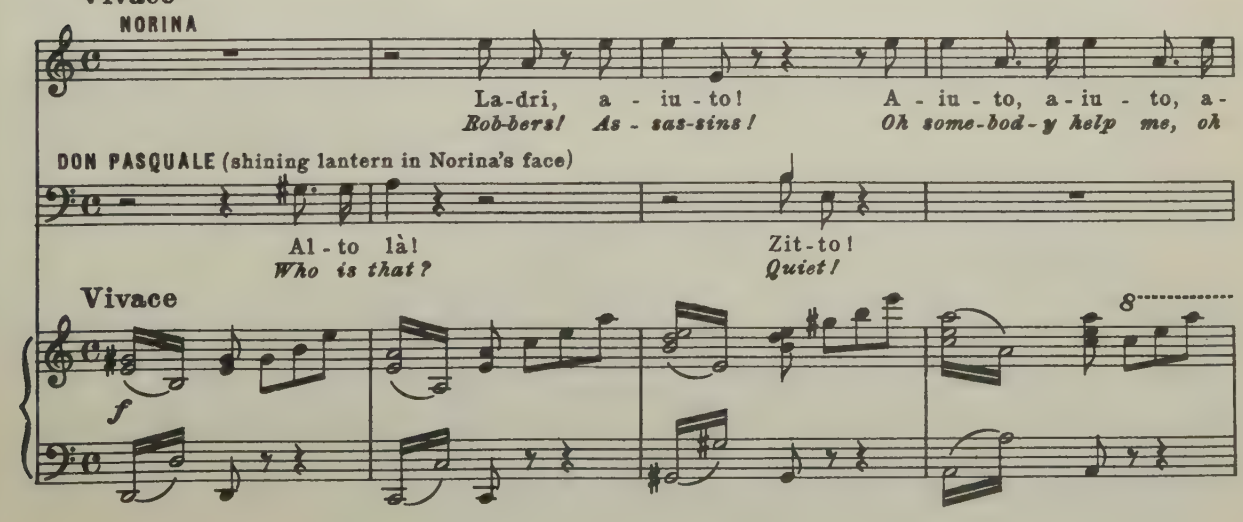


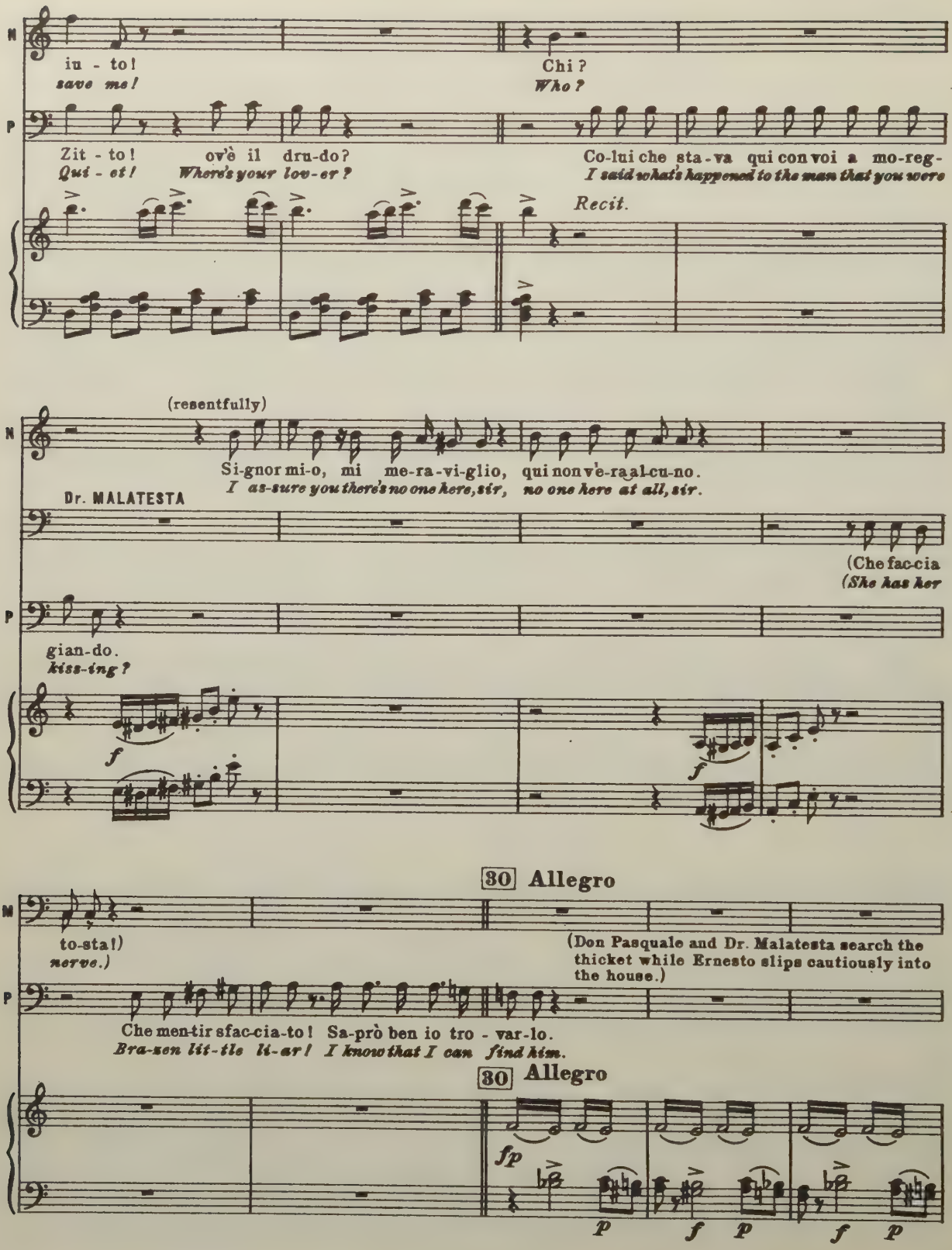
Allegro moderato

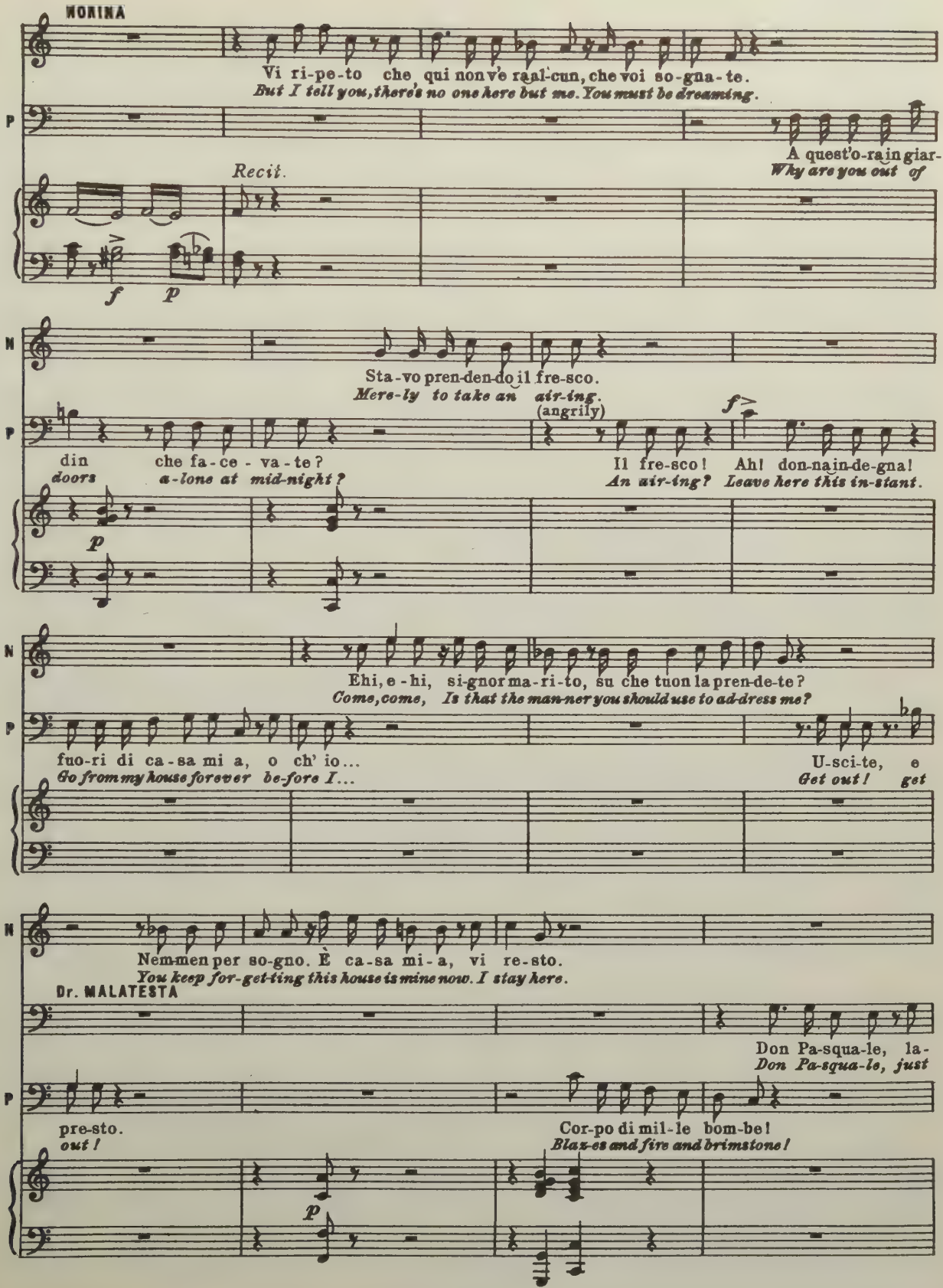


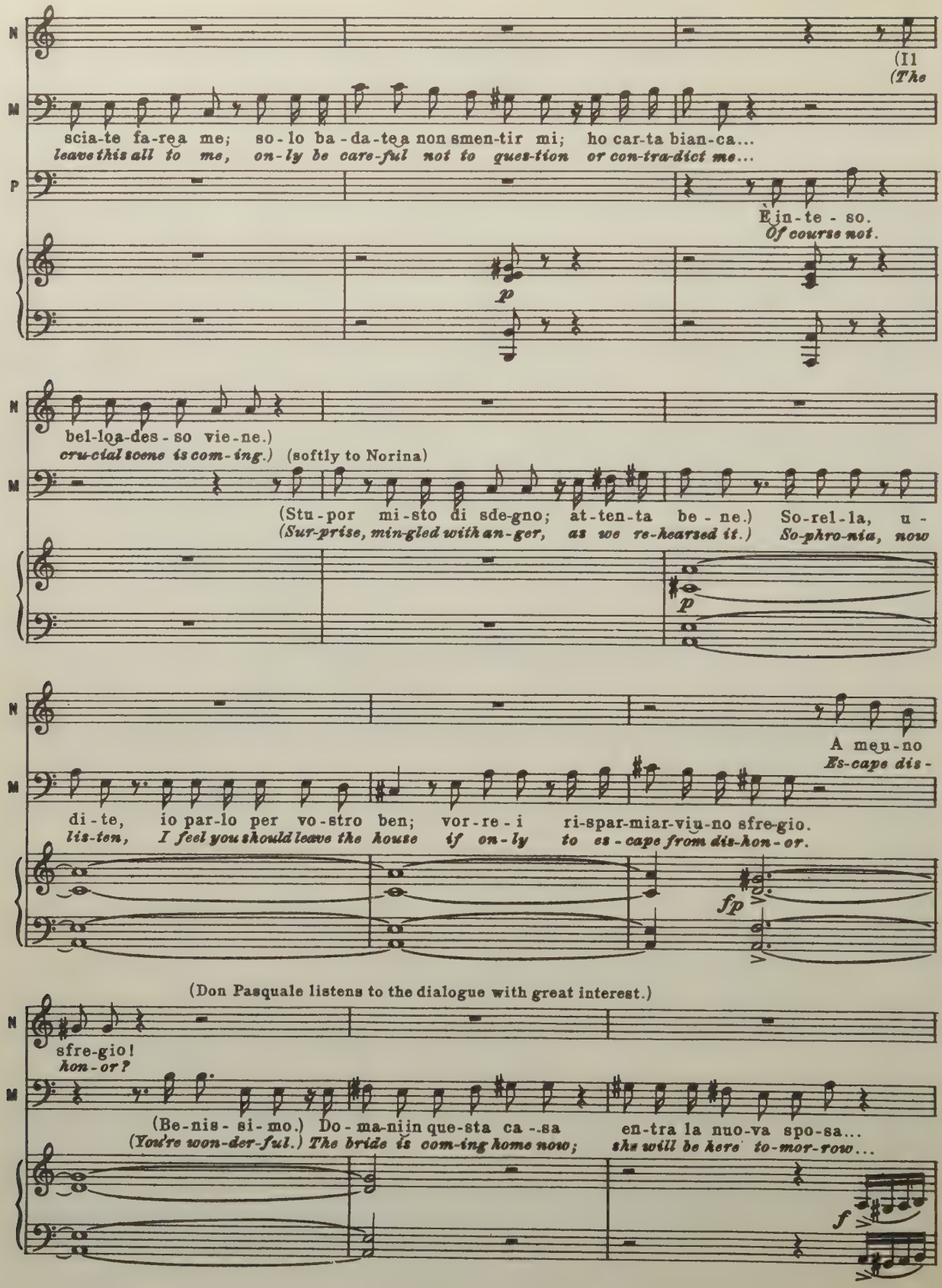
SCENE VII

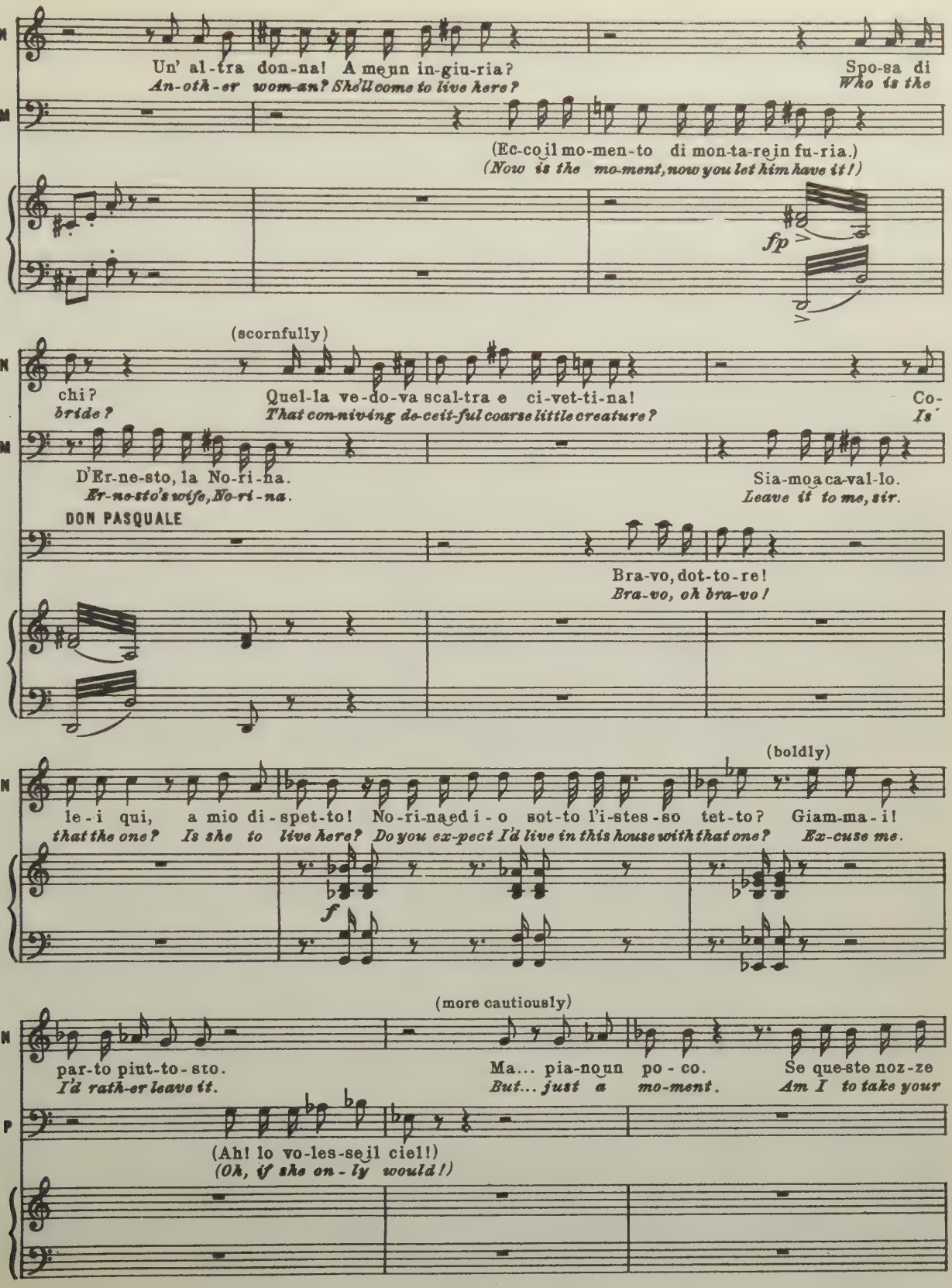
Vivace

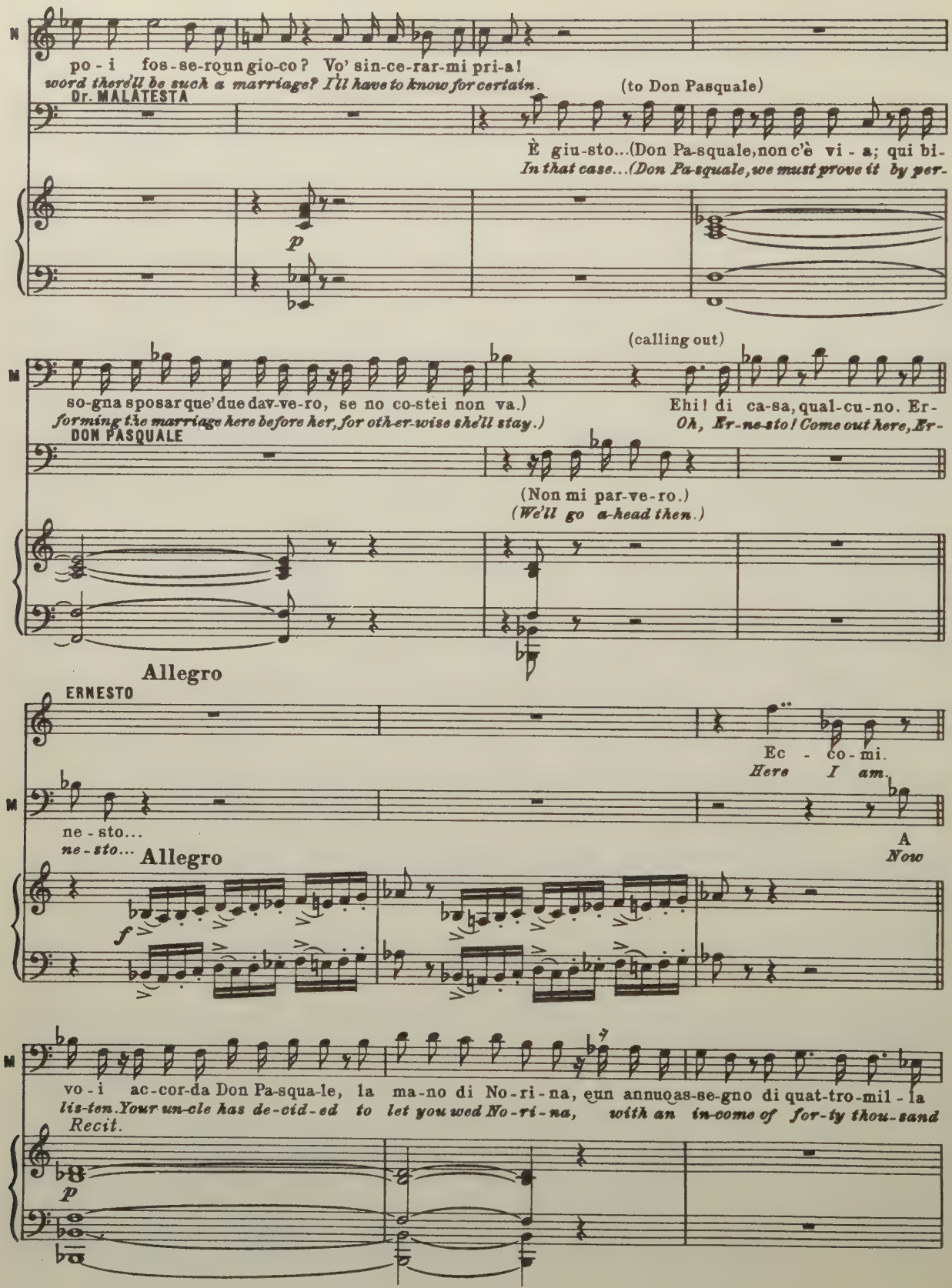

NORINA
La-dri, a - iu - to! A - iu - to, a - iu - to, a -
Rob-bers! As - sas-sins! Oh some-bod-y help me, oh
DON PASQUALE (shining lantern in Norina's face)
Al - to là! Zit - to!
Who is that? Quiet!
Vivace
f
8

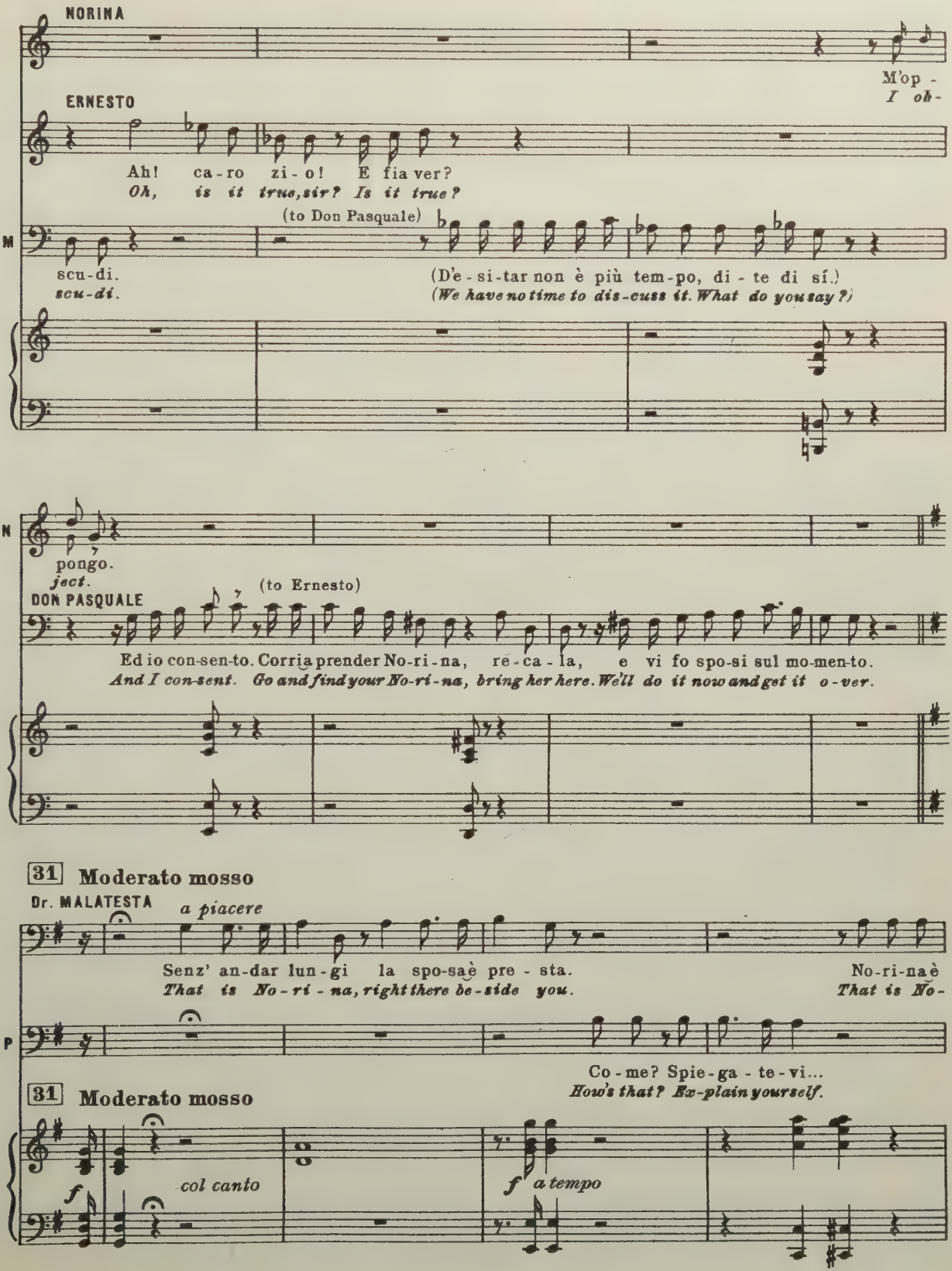

N
iu - to!
save me!
Chi?
Who?
P
Zit - to!
Qui - et!
ov'è il dru-do?
Where's your lov-er?
Co-lui che sta-va qui con voi a mo-reg-
I said what's happened to the man that you were
Recit.
(resentfully)
Si-gnor mi-o, mi me-ra-vi-glio, qui non v'è ra-al-cu-no.
I as-sure you there's no one here, sir, no one here at all, sir.
Dr. MALATESTA
(Che fac-cia
(She has her
gian-do.
kiss-ing?
f
f
30 Allegro
to-sta!)
nerve.)
(Don Pasquale and Dr. Malatesta search the thicket while Ernesto slips cautiously into the house.)
Che men-tir sfac-cia-to! Sa-prò ben io tro - var-lo.
Bra-zen lit-tle li-ar! I know that I can find him.
30 Allegro
fp
p
f
p
f
p

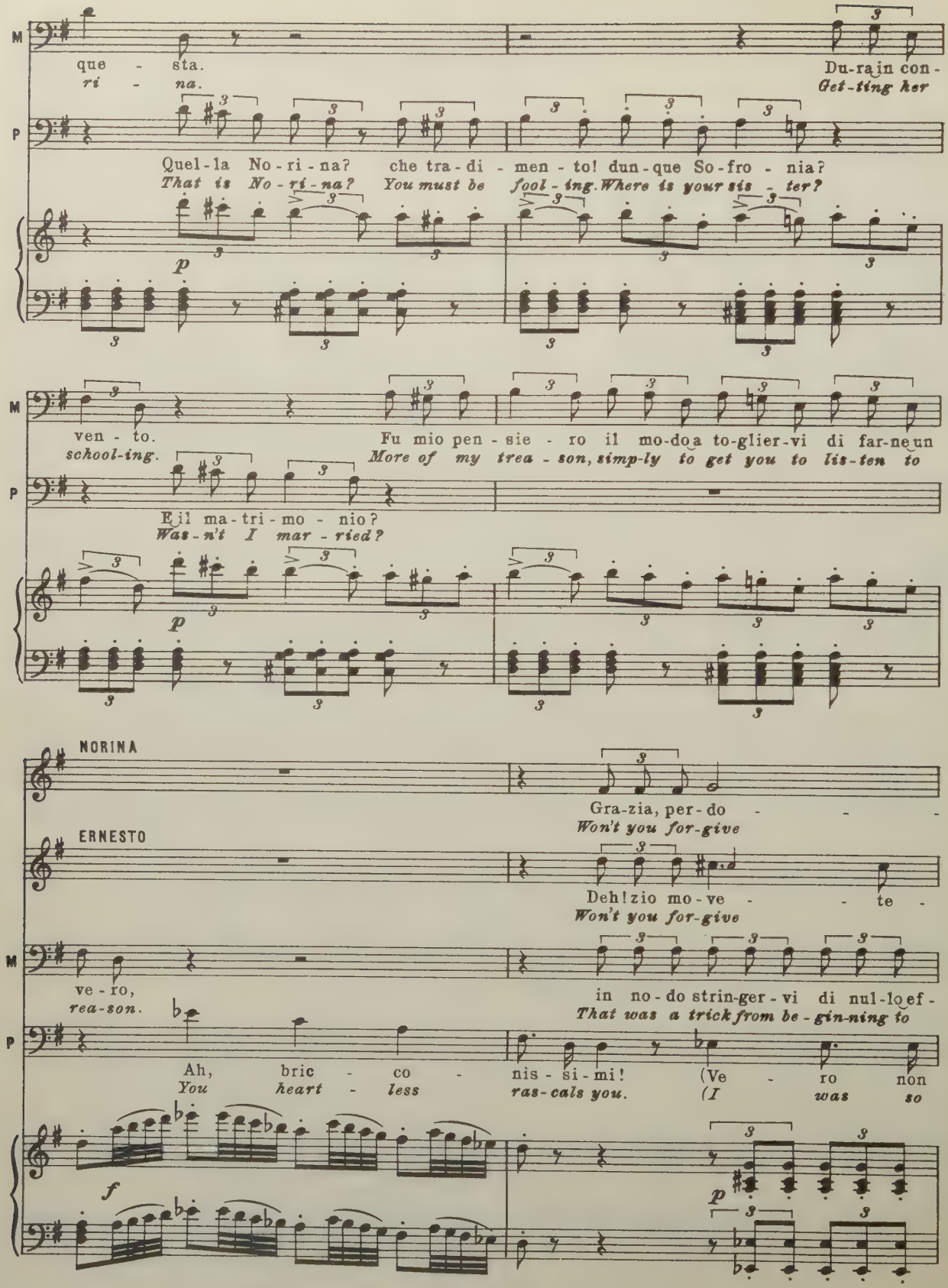

NORINA
Vi ri-pe-to che qui non v'è ra-al-cun, che voi so-gna-te.
But I tell you, there's no one here but me. You must be dreaming.
A quest'o-ra in giar-
Why are you out of
Recit.
f
p
Sta-vo pren-den-do il fre-sco.
Mere-ly to take an air-ing.
(angrily)
din
doors
che fa-ce - va-te?
a-lone at mid-night?
Il fre-sco!
An air-ing?
Ah! don-na in-de-gna!
Leave here this in-stant.
Ehi, e-hi, si-gnor ma-ri-to, su che tuon la pren-de-te?
Come, come, Is that the man-ner you should use to ad-dress me?
fuo-ri di ca-sa mi a, o ch' io...
Go from my house forever be-fore I...
U-sci-te, e
Get out! get
Nemmen per so-gno. È ca-sa mi-a, vi re-sto.
You keep for-get-ting this house is mine now. I stay here.
Dr. MALATESTA
Don Pa-squa-le, la-
Don Pa-squa-le, just
pre-sto.
out!
Cor-po di mil-le bom-be!
Blaz-es and fire and brimstone!
p

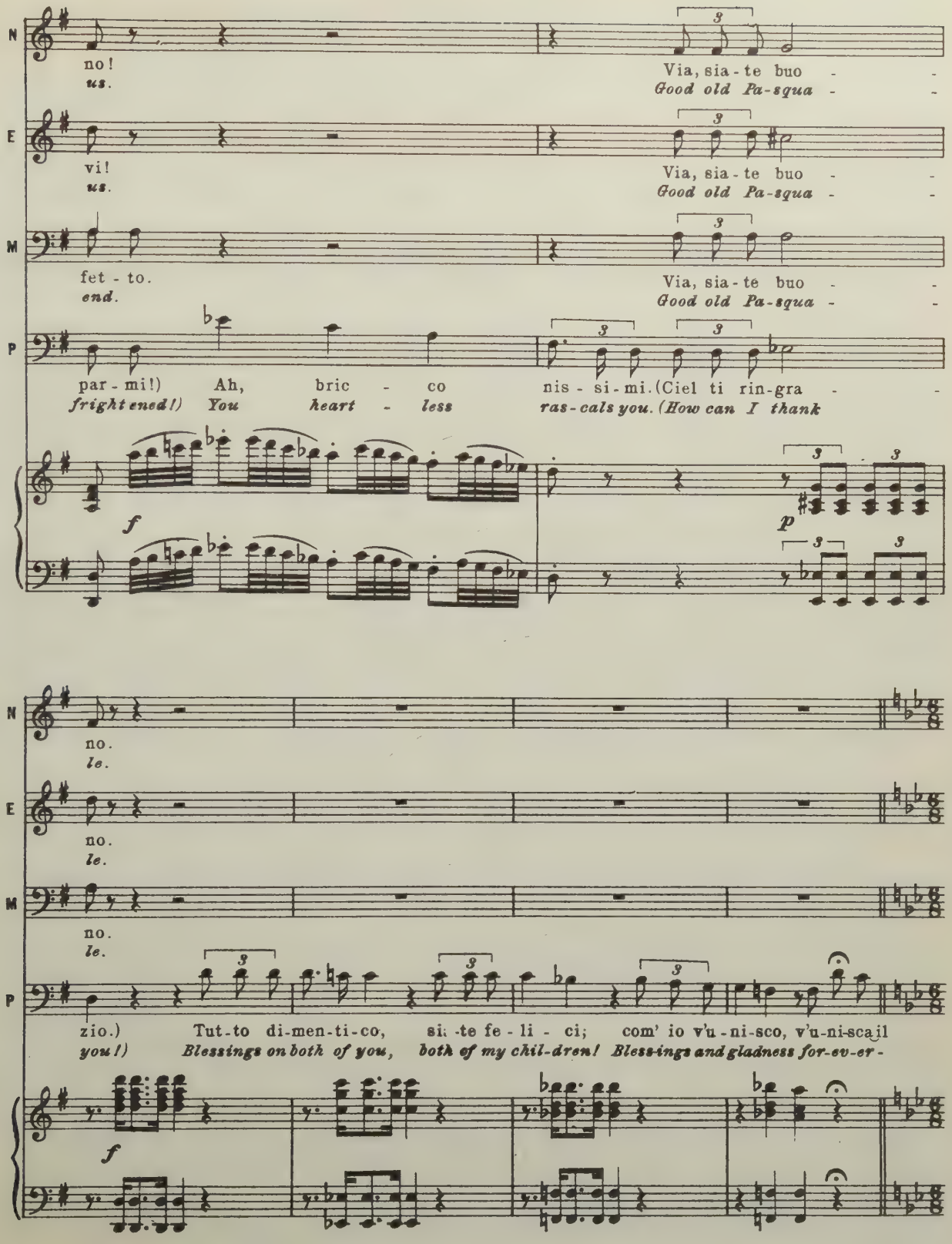

N
M
P
(Il
(The
scia-te fa-re̱a me; so-lo ba-da-te̱a non smen-tir mi; ho car-ta bian-ca...
leave this all to me, on-ly be care-ful not to ques-tion or con-tra-dict me...
È in-te-so.
Of course not.
p
bel-lo̱a-des-so vie-ne.)
cru-cial scene is com-ing.) (softly to Norina)
(Stu-por mi-sto di sde-gno; at-ten-ta be-ne.) So-rel-la, u-
(Sur-prise, min-gled with an-ger, as we re-hearsed it.) So-phro-nia, now
p
A me̱u-no
Es-cape dis-
di-te, io par-lo per vo-stro ben; vor-re-i ri-spar-miar-viu-no sfre-gio.
lis-ten, I feel you should leave the house if on-ly to es-cape from dis-hon-or.
fp
(Don Pasquale listens to the dialogue with great interest.)
sfre-gio!
hon-or?
(Be-nis-si-mo.) Do-ma-niin que-sta ca-sa en-tra la nuo-va spo-sa...
(You're won-der-ful.) The bride is com-ing home now; she will be here to-mor-row...
f

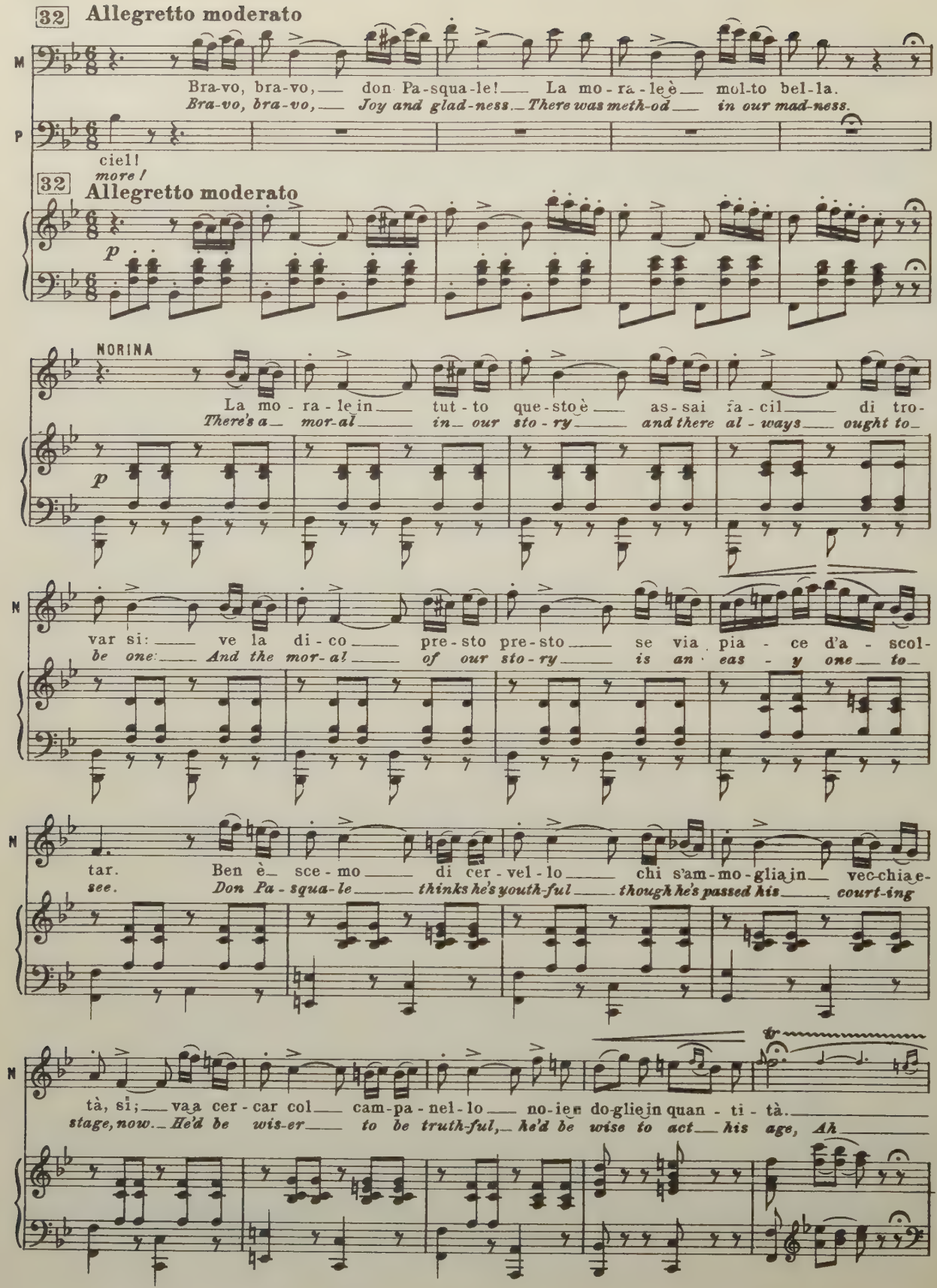

N
Un' al-tra don-na! A me un in-giu-ria?
An-oth-er wom-an? She'll come to live here?
Spo-sa di
Who is the
M
(Ec-co il mo-men-to di mon-ta-re in fu-ria.)
(Now is the mo-ment, now you let him have it!)
fp
(scornfully)
N
chi?
bride?
Quel-la ve-do-va scal-tra e ci-vet-ti-na!
That con-niv-ing de-ceit-ful coarse lit-tle creature?
Co-
Is'
M
D'Er-ne-sto, la No-ri-na.
Er-ne-sto's wife, No-ri-na.
Sia-mo a ca-val-lo.
Leave it to me, sir.
DON PASQUALE
Bra-vo, dot-to-re!
Bra-vo, oh bra-vo!
(boldly)
N
le-i qui, a mio di-spet-to! No-ri-na ed i-o sot-to l'i-stes-so tet-to? Giam-ma-i!
that the one? Is she to live here? Do you ex-pect I'd live in this house with that one? Ex-cuse me.
f
(more cautiously)
N
par-to piut-to-sto.
I'd rath-er leave it.
Ma... pia-no un po-co.
But... just a mo-ment.
Se que-ste noz-ze
Am I to take your
P
(Ah! lo vo-les-se il ciel!)
(Oh, if she on-ly would!)

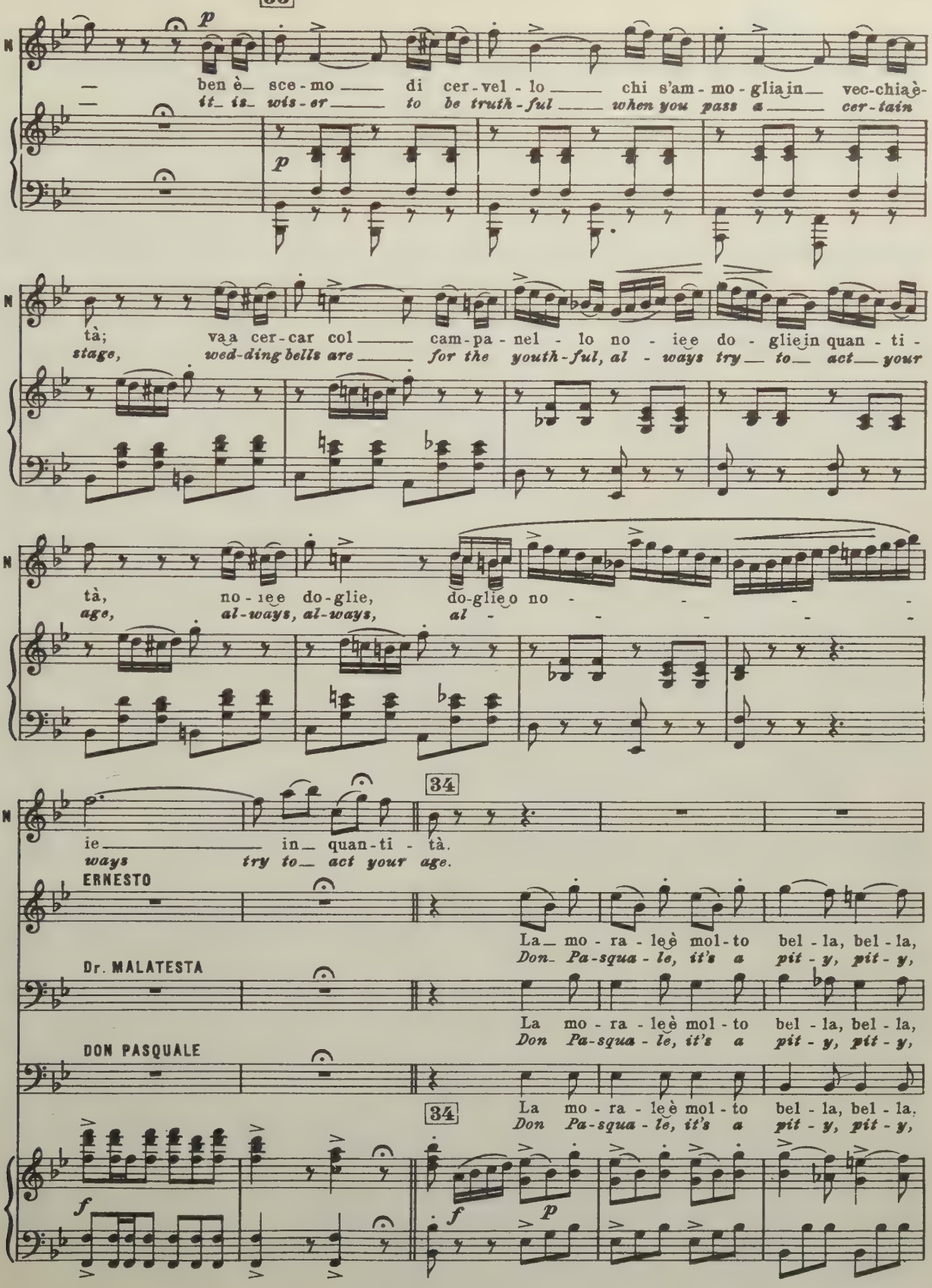

po - i fos - se - roun gio - co? Vo' sin - ce - rar - mi pri - a!
word there'll be such a marriage? I'll have to know for certain.
Dr. MALATESTA
(to Don Pasquale)
È giu - sto...(Don Pa - squale, non c'è vi - a; qui bi -
In that case...(Don Pa - squale, we must prove it by per -
p
(calling out)
so - gna sposar que' due dav - ve - ro, se no co - stei non va.)
forming the marriage here before her, for oth - er - wise she'll stay.)
Ehi! di ca - sa, qual - cu - no. Er -
Oh, Er - ne - sto! Come out here, Er -
DON PASQUALE
(Non mi par - ve - ro.)
(We'll go a - head then.)
Allegro
ERNESTO
Ec - co - mi.
Here I am.
ne - sto...
ne - sto...
Allegro
A
Now
f
vo - i ac - cor - da Don Pa - squa - le, la ma - no di No - ri - na, e un annuo as - se - gno di quat - tro - mil - la
lis - ten. Your un - cle has de - cid - ed to let you wed No - ri - na, with an in - come of for - ty thou - sand
Recit.
p

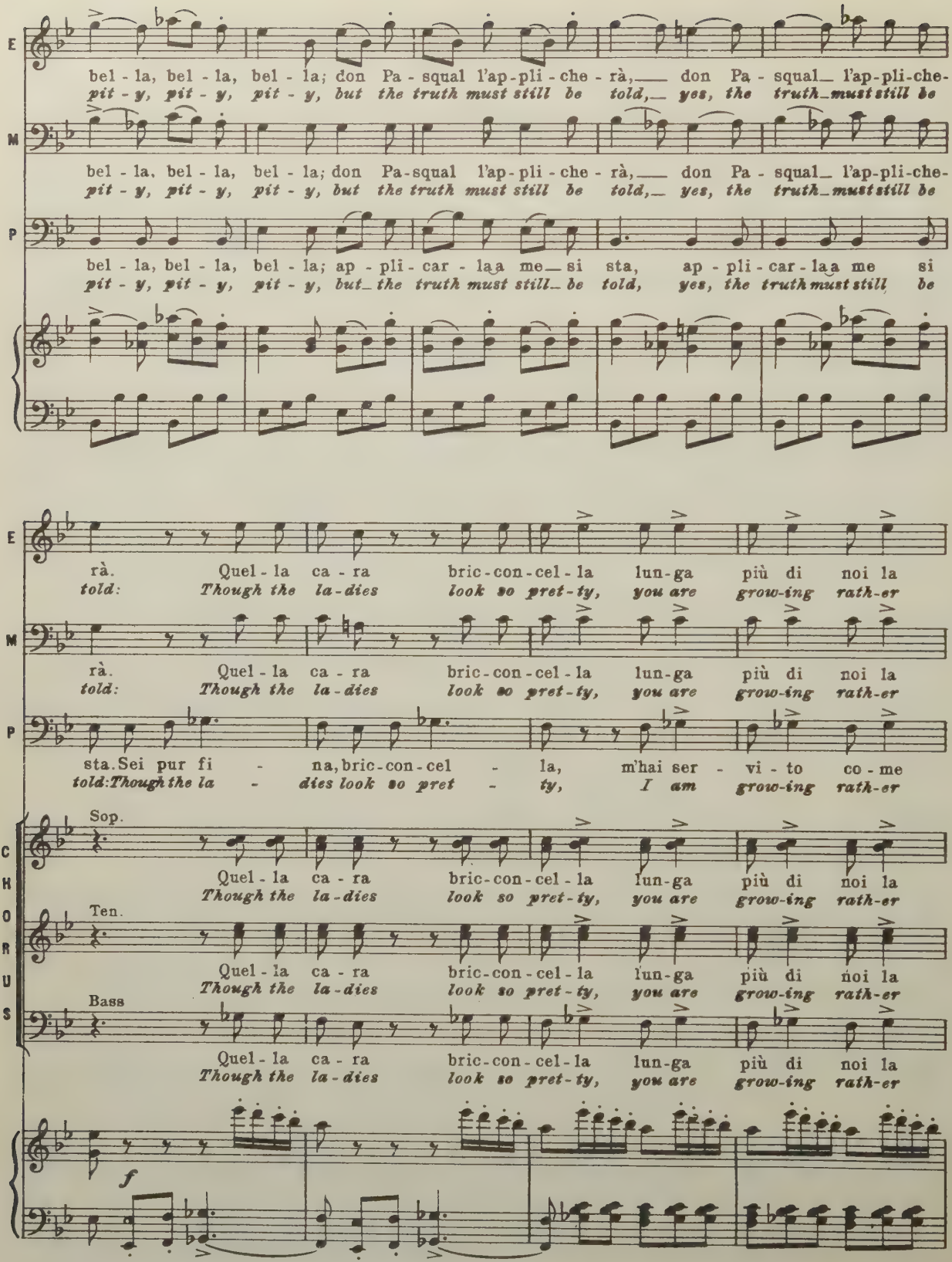

NORINA
M'op -
I ob-
ERNESTO
Ah! ca-ro zi-o! E fia ver?
Oh, is it true, sir? Is it true?
(to Don Pasquale)
M
scu-di.
scu-di.
(D'e-si-tar non è più tem-po, di-te di sí.)
(We have no time to dis-cuss it. What do you say?)
N
pongo.
ject.
(to Ernesto)
DON PASQUALE
Ed io con-sen-to. Corria prender No-ri-na, re-ca-la, e vi fo spo-si sul mo-men-to.
And I con-sent. Go and find your No-ri-na, bring her here. We'll do it now and get it o-ver.
31 Moderato mosso
Dr. MALATESTA
a piacere
Senz' an-dar lun-gi la spo-saè pre-sta.
That is No-ri-na, right there be-side you.
No-ri-naè
That is No-
P
Co-me? Spie-ga-te-vi...
How's that? Ex-plain yourself.
31 Moderato mosso
f
col canto
f
a tempo

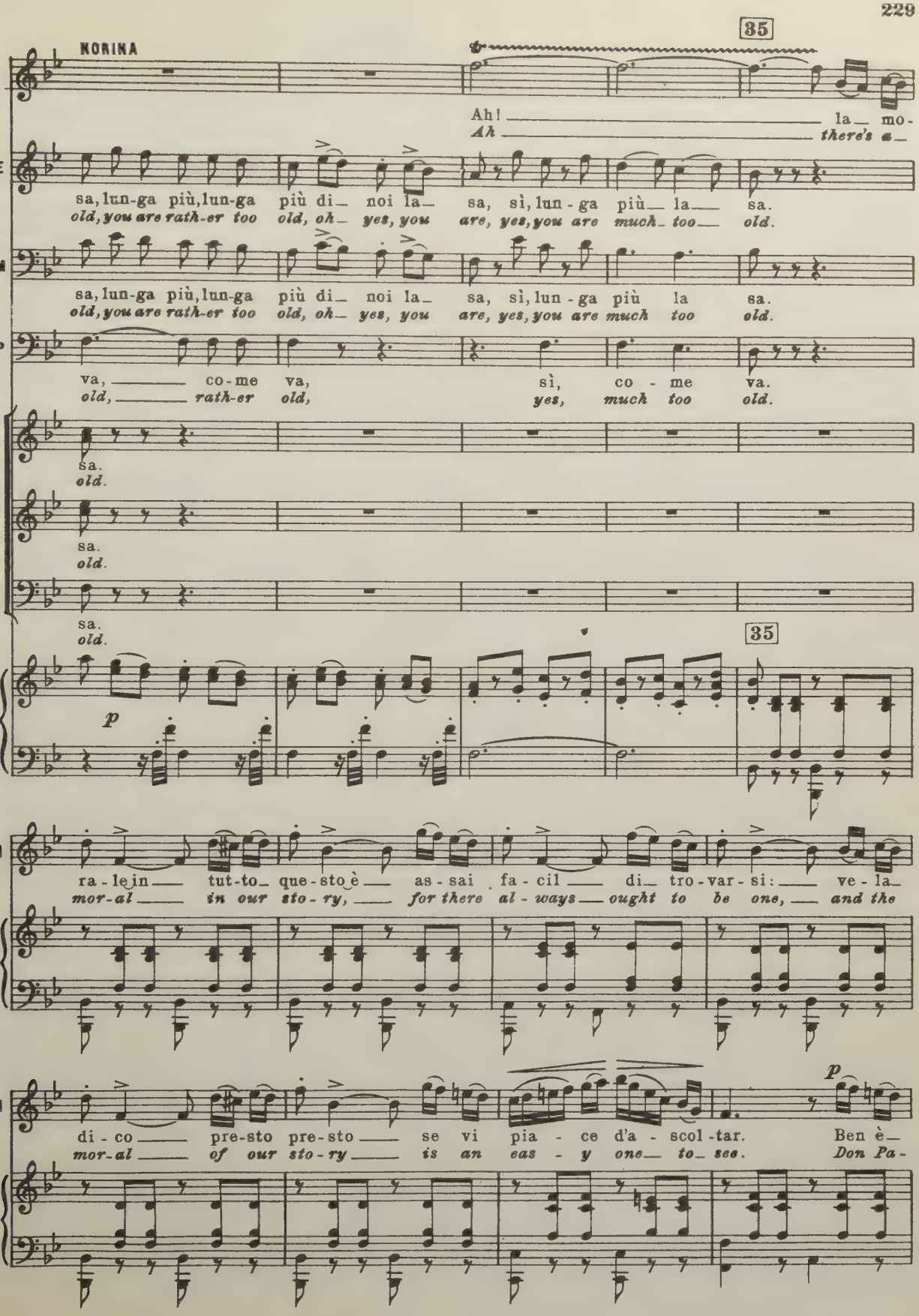

M
P
que - sta.
ri - na.
Du-ra in con-
Get-ting her
Quel-la No-ri-na? che tra-di - men - to! dun-que So-fro - nia?
That is No-ri-na? You must be fool - ing. Where is your sis - ter?
p
ven - to.
school-ing.
Fu mio pen - sie - ro il mo-do a to-glier-vi di far-ne un
More of my trea - son, simp-ly to get you to lis-ten to
E il ma-tri-mo - nio?
Was-n't I mar - ried?
NORINA
Gra-zia, per-do - - -
Won't you for-give
ERNESTO
Deh! zio mo-ve - - te -
Won't you for-give
ve - ro,
rea-son.
in no-do strin-ger - vi di nul-lo ef -
That was a trick from be - gin-ning to
Ah, bric - co - nis - si - mi! (Ve - ro non
You heart - less ras-cals you. (I was so
f
p

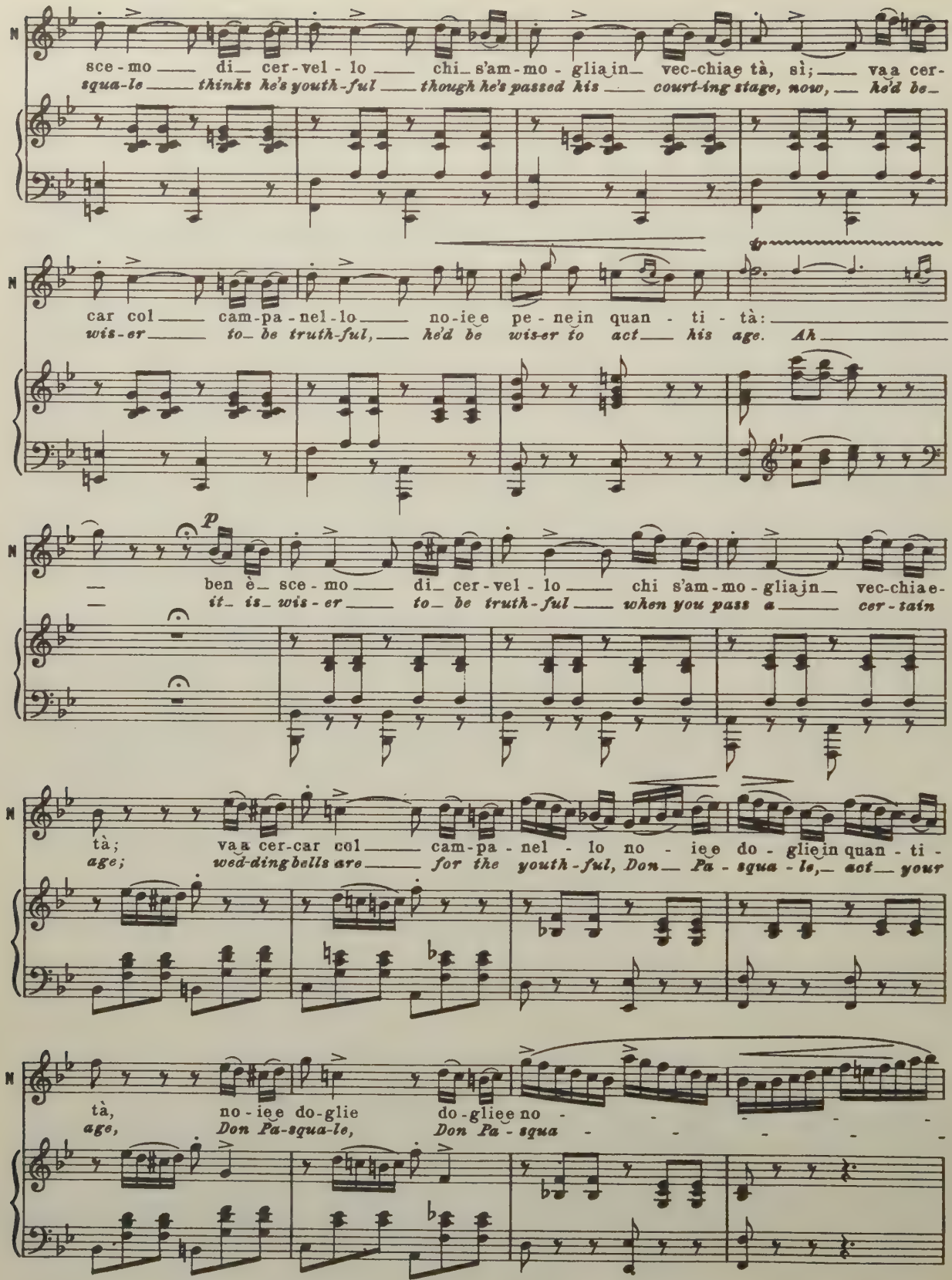

N
no!
us.
Via, sia - te buo - -
Good old Pa-squa - -
E
vi!
us.
Via, sia - te buo - -
Good old Pa-squa - -
M
fet - to.
end.
Via, sia - te buo - -
Good old Pa-squa - -
P
par - mi!) Ah, bric - co nis - si - mi.(Ciel ti rin-gra - -
fright ened!) You heart - less ras-cals you. (How can I thank
f
p
N
no.
le.
E
no.
le.
M
no.
le.
P
zio.) Tut-to di-men-ti-co, si - te fe - li - ci; com' io v'u - ni-sco, v'u-ni-scail
you!) Blessings on both of you, both of my chil-dren! Blessings and gladness for-ev-er -
f


32 Allegretto moderato
M
Bra-vo, bra-vo, don Pa-squa-le! La mo-ra-le è mol-to bel-la.
Bra-vo, bra-vo, Joy and glad-ness. There was meth-od in our mad-ness.
P
ciel!
more!
32 Allegretto moderato
p
NORINA
La mo-ra-le in tut-to que-sto è as-sai fa-cil di tro-
There's a mor-al in our sto-ry and there al-ways ought to
p
N
var si: ve la di-co pre-sto pre-sto se via pia-ce d'a-scol-
be one: And the mor-al of our sto-ry is an eas-y one to
N
tar. Ben è sce-mo di cer-vel-lo chi s'am-mo-glia in vec-chia-e-
see. Don Pa-squa-le thinks he's youth-ful though he's passed his court-ing
N
tà, sì; va a cer-car col cam-pa-nel-lo no-ie-n do-glie in quan-ti-tà.
stage, now. He'd be wis-er to be truth-ful, he'd be wise to act his age, Ah


33
p
ben è sce - mo di cer - vel - lo chi s'am - mo - glia in vec-chiaè-
it is wis - er to be truth - ful when you pass a cer - tain
tà; va a cer-car col cam-pa - nel - lo no - ie e do - glie in quan - ti -
stage, wed-ding bells are for the youth-ful, al - ways try to act your
tà, no - ie e do-glie, do-glie o no - - - - -
age, al-ways, al-ways, al - - - - -
34
ie in quan-ti - tà.
ways try to act your age.
ERNESTO
La mo - ra - le è mol - to bel - la, bel - la,
Don Pa-squa - le, it's a pit - y, pit - y,
Dr. MALATESTA
La mo - ra - le è mol - to bel - la, bel - la,
Don Pa-squa - le, it's a pit - y, pit - y,
DON PASQUALE
34
La mo - ra - le è mol - to bel - la, bel - la,
Don Pa-squa - le, it's a pit - y, pit - y,
f
f
p


E
bel - la, bel - la, bel - la; don Pa - squal l'ap-pli - che - rà,___ don Pa - squal_ l'ap-pli-che-
pit - y, pit - y, pit - y, but the truth must still be told,_ yes, the truth_must still be
M
bel - la, bel - la, bel - la; don Pa-squal l'ap-pli - che - rà,___ don Pa - squal_ l'ap-pli-che-
pit - y, pit - y, pit - y, but the truth must still be told,_ yes, the truth_must still be
P
bel - la, bel - la, bel - la; ap - pli - car - laa me_si sta, ap - pli - car - laa me si
pit - y, pit - y, pit - y, but_the truth must still_be told, yes, the truth must still be
rà. Quel - la ca - ra bric - con - cel - la lun - ga più di noi la
told: Though the la - dies look so pret - ty, you are grow-ing rath-er
rà. Quel - la ca - ra bric - con - cel - la lun - ga più di noi la
told: Though the la - dies look so pret - ty, you are grow-ing rath-er
sta. Sei pur fi - na, bric - con - cel - la, m'hai ser - vi - to co - me
told: Though the la - dies look so pret - ty, I am grow-ing rath-er
CHORUS
Sop.
Quel - la ca - ra bric - con - cel - la lun - ga più di noi la
Though the la - dies look so pret - ty, you are grow-ing rath-er
Ten.
Quel - la ca - ra bric - con - cel - la lun - ga più di noi la
Though the la - dies look so pret - ty, you are grow-ing rath-er
Bass
Quel - la ca - ra bric - con - cel - la lun - ga più di noi la
Though the la - dies look so pret - ty, you are grow-ing rath-er
f


NORINA
35
Ah! la mo-
Ah there's a
E
sa, lun-ga più, lun-ga più di noi la sa, sì, lun-ga più la sa.
old, you are rath-er too old, oh yes, you are, yes, you are much too old.
M
sa, lun-ga più, lun-ga più di noi la sa, sì, lun-ga più la sa.
old, you are rath-er too old, oh yes, you are, yes, you are much too old.
P
va, co-me va, sì, co-me va.
old, rath-er old, yes, much too old.
sa.
old.
sa.
old.
sa.
old.
35
p
N
ra-le-in tut-to que-sto è as-sai fa-cil di tro-var-si: ve-la
mor-al in our sto-ry, for there al-ways ought to be one, and the
N
di-co pre-sto pre-sto se vi pia-ce d'a-scol-tar. Ben è
mor-al of our sto-ry is an eas-y one to see. Don Pa-
p


sce-mo di cer-vel-lo chi s'am-mo-glia in vec-chiae tà, sì; va a cer-
squa-le thinks he's youth-ful though he's passed his court-ing stage, now, he'd be
car col cam-pa-nel-lo no-ie e pe-ne in quan-ti-tà:
wis-er to be truth-ful, he'd be wis-er to act his age. Ah
p
ben è sce-mo di cer-vel-lo chi s'am-mo-glia in vec-chiae-
it is wis-er to be truth-ful when you pass a cer-tain
tà; va a cer-car col cam-pa-nel-lo no-ie e do-glie in quan-ti-
age; wed-ding bells are for the youth-ful, Don Pa-squa-le, act your
tà, no-ie e do-glie do-glie e no-
age, Don Pa-squa-le, Don Pa-squa-

Ossia
no - ie in quan - ti -
you're grow - ing
36
ie in quan - ti - tà, in quan - ti - tà, in
le, you're grow - ing old, and you'd be wise to
Sì, Don Pa - squal l'ap -
It would be wise to
36
quan - ti - tà, do - glie in quan - ti - tà.
act your age, al - ways try to act your age!
pli - che - rà, l'ap - pli - che - rà.
act your age, oh act your age!

End of Opera

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